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June 1948

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alter Piston's "Sinfonietta" is one of two American works which have been selected for performance at the International Festival of Music, to be held in June in Amsterdam by the International Society for Contemporary Music. "Third Symphony," commissioned by Koussevitzky Music Foundation, received its radio premiere on April 13, by Dr. Koussevitzky and the Boston Symphony.

Carl McDonald's "Saga of the Mississippi" was given its world premiere by the Philadelphia Orchestra, Eugene Landy conducting, on April 9. Dr. McDonald, who is also Manager of the Philadelphia Orchestra, has to his credit a considerable list of orchestral works, including four symphonies and several orchestral suites.

Paul Caston, former solo trumpet and assistant conductor of The Philadelphia Orchestra, and for the past three years conductor of the Denver Symphony Orchestra, has been given a contract for the next two years. He also has been asked to conduct a pair of concerts next season, as guest conductor of The Philadelphia Orchestra.

Dr. Jones, conductor of the internationally famous Bach Choir of Bethlehem, Pennsylvania, and the New Chamber Orchestra of Philadelphia, has been elected a Fellow of the Royal Academy of Music, of London, England, for his distinguished service to music." Dr. Jones, a native of South Wales, and now an American citizen, is the first foreigner to be honored with a Fellowship.

Theodor Lettvin, pianist; Sidney Harth, violinist; and Paul Olefsky, cellist, were winners of this season's competition of the Walter W. Naumburg Music Foundation. The three young artists, selected from one hundred and sixty applicants, will be presented in a series of recitals next season in New York City.

Walter Luenig's opera "Evangeline," originally commissioned by the now disbanded American Opera Company of New York City in 1930, had its first performance on May 5, at the Brander Matthews Theatre, Columbia University. The work is adapted by Mr. Luenig from Longfellow's poem.

Frederic Kurtz, for the past five years conductor of the Kansas City Philharmonic Orchestra and but recently released to conduct this orchestra for another year, has been amicably released by the Board of Directors to permit him to become Music Director and Conductor of the Houston (Texas) Symphony Orchestra. Mr. Kurtz will supervise the Kansas City organization for the present, and will assist in choosing his successor.

Dr. Howard Hanson, American composer and director of the Eastman School of Music of the University of Rochester, is the recipient of the Civic Medal for 1948, awarded annually by the Rochester Museum of Arts and Sciences to a citizen who has distinguished himself in the community in the fields of art, literature, science, or industry. Dr. Hanson received the medal and citation at the Eleventh Annual Convocation of the Museum Councils of the Rochester Museum of Arts and Sciences.



Robin Hood Dell in Philadelphia will open its season on June 21, with Dimitri Mitropoulos beginning his fourth summer as artistic director and principal conductor. Guest conductors for the season will include José Iturbi, Sigmund Romberg, Max Goberman, Robert Shaw, Howard Barlow, and Paul Strauss.

Dr. Walter Damrosch, American composer-conductor, now eighty-six years old, has resigned as president of the American Academy of Arts and Letters, a position to which he had been elected eight times. Dr. Damrosch feels that a younger man should occupy the position of president. Paul Manship, the sculptor,

has been named to fill out the unexpired term, until the annual elections in November.

The Fourth Annual Festival of Contemporary Music, held at Columbia University May 10 to 16, produced several outstanding works, most important, perhaps, being a Mass for Men's voices written by Roy Harris. This was sung by the Princeton University Chapel Choir, with Carl Weinrich at the organ. Three other works were given first performances: String Quartet No. 1, by Lukas Foss; Symphony No. 3, by Wallingford Riegger; and Concerto for Viola, by Quincy Porter. The Riegger symphony was commissioned for the festival by the Alice M. Ditson Fund, which sponsors the event.

The May Festival season has produced some notable events, among these being the Cincinnati Biennial May Festival (May 4-8), founded seventy-five years ago. Fritz Busch was the conductor at this year's festival, and the principal works performed were Handel's *Dettingen Te Deum*, Bach's *B Minor Mass*, and Brahms' *Requiem*. Cornell College, of Mount Vernon, Iowa, celebrated the fiftieth anniversary of its festival, when it presented its annual May Music Festival May 6-8. The Bach Choir of Bethlehem, Pennsylvania, gave its forty-first annual festival May 14 and 15. Ifor Jones conducted and the *B Minor Mass* was the concluding event.

Two National Musical Conventions of Wide Significance



The 1948 Convention of the Music Educators National Conference and the Catholic Music Educators Association, held in Detroit April 17-22, will long be remembered by those who attended it. Over seven thousand music educators from all over the United States met at the huge Masonic Temple, one of the few buildings in America which can accommodate such an event.

Some idea of the scope of the Convention may be gained by the fact that it required a book of eighty-three pages in fine type to schedule the necessary information for the teachers who registered. There were some three-hundred events, including all manner of subjects pertaining to music. The main interest, of course, was school music.

President Luther A. Richman of Cin-

cinnati, Ohio, will be succeeded for the coming two-year term by Mr. Charles M. Dennis of San Francisco, who is hopeful of obtaining the next National Convention (1950) in his home city.

Much of the continued success of the Music Educators Conference is due to the extraordinary administrative ability of its Executive Secretary, Mr. C. V. Buttleman, who has directed the permanent office in Chicago for eighteen years.

Practically all of the leading American music publishers and instrument makers had elaborate exhibits. Among these were the Theodore Presser Company, John Church Company, Oliver Ditson Company, and THE ETUDE Music Magazine. A portion of THE ETUDE exhibit is shown in the accompanying illustration on this page.

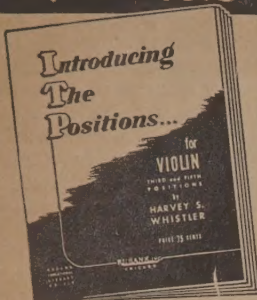
The American Society of Ancient Instruments of Philadelphia, founded by the late Ben Stad, celebrated its twentieth anniversary in April with a festival comprising three concerts. The first, given at the beautiful Washington Memorial Chapel in Valley Forge, had for its soloist, Julea S. Chapline, harpsichordist. Guest artists at the second concert, held in St. Mark's Church, Philadelphia, were Ernest Willoughby, organist, Fred Stad, *viole de gamba*, and the Philadelphia Choral Ensemble, James Fleetwood, director. At the third concert in the Bellevue-Stratford Hotel, the soloist was William Kincaid, first flutist of The Philadelphia Orchestra.

The Pennsylvania Bandmasters Association held its sixteenth Annual Convention at Atlantic City on May 7-8. The excellent program of events was highlighted by the convention concert given by the American Legion Band of Millville, New Jersey, the state championship band for the past ten years. Another feature was a Grand Pageant of Bands, held on the famous boardwalk. The president of the P.B.A. is Arthur H. Leschke of Millville, New Jersey. Mr. Leschke is also director of the American Legion Band.

Lilly Windsor, twenty-five year old soprano from Hawthorne, New York, whose mother operates a grocery store, has returned to this country after a successful operatic appearance with the Rome Opera Company. The singer, who is said to be the first American in more than twenty-five years to be signed for a season with the Rome Opera Company, will make a concert tour of the United States this summer, and return to Rome early in December.

Louise White, a graduate assistant at Syracuse University, where he is a
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PLEASE play the *Polonaise*."

This request was received by scores of pianists following the success of "A Song to Remember," the motion picture devoted to a somewhat tortured life of Frederic Francois Chopin. In this picture the leading role is portrayed by a young New Yorker, Cornel Wilde, represented as a Hungarian screen star, who worked months so that he could imitate a virtuoso at the keyboard. The actual playing was done by Jose Iturbi and "dubbed" in on the film by the magic of Hollywood. Millions, however, came to know some of the music of Chopin for the first time, through this motion picture. Some day they will learn that the *Polonaise, Op 53 in A-flat major*, is only only one of seven splendid compositions Chopin wrote in polonaise form. At one time the sale of records of this composition was said to have topped all others.

The marvel is that this particular work, with its striking vigor, its complex rhythms, its extraordinary virility, power, and melodic freshness, captures the musical taste of 1948, despite the fact that it was written over one hundred years ago. Since it was composed, probably a billion souls have passed on. Yet Chopin's composition is as alive as though it had been born yesterday. What better definition could there be of immortality? Chopin never dreamed of the vast multitudes who would be thrilled by his creations. The imagination of the poet, the composer, the scientist, the dreamer is always centuries ahead of the average mental grasp of the general public of his day.

As a historical personage Chopin was distinctive that even at this moment relatively few people can form a picture of his artistic sincerity, his sacrifices to his ideals, and his relation to a kind of splendid genius which seemed to have been in its control—leading him on—opening the portals to incessant inspiration from higher powers. Chopin cannot be judged by any ordinary criteria. For instance, he preferred the old type of square piano of his day to the grand. The two instruments are radically different. The square piano has a more dulcet and less brilliant tone. Beethoven, on the contrary, gloried in the grand piano and preferred the more powerful English Broadwood pianos to the softer Viennese instruments. Chopin's preference is significant, in that it indicates a psychological tendency. Chopin was retiring and lacked all of the showman's pretense. He was the power of the cultured, aristocratic salon group and inclined to keep away from "the weeds of society." Underneath all this was his passionate nationalistic love for the freedom of his adored Poland. This burned unquenchably in his soul and sought continual liberation in his creations.

Chopin was twenty-one when he first went to Paris. Up to that time his training was entirely under Polish and German masters. All his life, we are told, he spoke German far better than French.

The Eternal Chopin



CHOPIN REDIVIVUS

The spectacular revival of Chopiniana was due to the Hollywood picture, "A Song to Remember," in which the cinema star, Cornel Wilde, played Chopin, while the Spanish-American virtuoso, Jose Iturbi, played the piano for the sound track. The illusion was extraordinary. Cornel Wilde is pictured here after "playing" the Chopin *Polonaise in A-Flat*. Result: untold thousands of copies of the work were sold in sheet music and record form. The sale of other Chopin works also increased surprisingly.

His first concert in Paris was given in 1832—the year in which he met John Field, accredited creator of the nocturne. Chopin's name has always been so associated with France, his adopted country, that many thoughtlessly have assumed that his training was French. Quite the contrary is true. He went through the rigorous German-dominated school of musical technic in minute detail. When he was preparing for a concert he did not practice his own works, which he had selected for his recital, but shut himself in a room commanding complete silence, while he played over and over again, parts of Bach's "48 Preludes and Fugues for the Well-Tempered Clavichord." He could play the

entire forty-eight from memory. Chopin received great and lasting inspiration from Bach, although few of Chopin's own compositions resemble those of the Cantor of Leipzig. The Fugues and Preludes became a kind of daily practice litany with the famed composer-pianist. While there is as much difference between a Bach Prelude and a Chopin Prelude as there is between a Scarlatti Toccata and a Schumann Sonata, there can be no doubt that much of Chopin's beautiful voice leading stems from Bach.

In his selection of teaching materials he was quite orthodox. He favored the studies of Clementi, Cramer, and Moscheles more than the mechanical, hammer-like works of Czerny, although he knew that Liszt's brilliant technic was due in a large measure to his years of drilling with Carl Czerny. Chopin also employed the now seldom heard arid studies of Hummel. Finally, he evolved his own lovely *Etudes*, every one of which is a beautiful composition in itself. Several of the *Etudes* were written for pupils, with the objective of accomplishing some specific technical or artistic purpose. The *Etudes* stand alone as the greatest collection of studies ever written for the piano.

It was said of Chopin, that in his own playing of his own works, he rarely played them twice alike, even changing the notes and the harmonies. This, however, is not unusual with composers, who seem to keep their works in a state of flux, hoping that the compositions can be improved. This is one of the reasons why the German pedants (excepting Henselt and Schumann and a few others), accustomed to a *regelmässig* and stereotyped interpretation, as well as an almost slave-like adherence to notes once put down on paper, did not appreciate the artistic liberties taken by Chopin. Rachmaninoff once told us that he very carefully followed the printed notes of his own published works when he played them in public, in order to avoid unpleasant comments of critics. While they were in the process of creation, however, he kept changing them continually.

It is tragic to realize that in Chopin's (Continued on Page 391)

The Orchestra as a Municipal Asset

From a Conference with

Dr. Harl McDonald

Noted American Composer and Teacher
General Manager, The Philadelphia Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY JAMES FRANCIS COOKE



Harl McDonald sees that Philadelphia Orchestra concerts start on time to the split-second

“LET ME give you nine facts about The Philadelphia Orchestra which seem to me should convince anyone why a great orchestra is a tangible asset to a community.

1. The Philadelphia Orchestra plays directly to nearly 630,000 auditors in all parts of the country every year.
2. According to our Hooper Rating (the rating given by a national agency to determine the number of listeners hearing a radio program) we play to between three and six million people over the Colum-

- bia Broadcasting System every *Saturday afternoon*.
3. There are over twenty million records of The Philadelphia Orchestra in existence.
4. Many of these records are played over other broadcasting stations and are possibly heard by five hundred million people a year.

5. Radio Belge in Brussels puts on a Philadelphia Orchestra records program twice a month.
6. The British Broadcasting Company averages Philadelphia Orchestra record program about once a month.
7. Latin America is completely covered by broadcasts of The Philadelphia Orchestra reaching n

—EDITOR'S NOTE.



Members of the Philadelphia Orchestra, currently engaged in a thirty-thousand mile cross-country tour, catch a breath of fresh air at one of the train stops en route.



Photo by Adrian Siegel
Other photos by Columbia Records

CONDUCTOR AND MANAGER DISCUSS PROGRAMS

billions every week. And so it goes, completely around the world, every day of the year, even beyond the Iron Curtain.

The Philadelphia Orchestra was the pioneer in the field of recorded music and its list of recordings is far the most extensive in the world.

The Library of the scores and parts employed by the Philadelphia Orchestra is the largest in the world.

When I present the foregoing facts to experienced business men, particularly heads of national advertising agencies with clients whose accounts run into millions of dollars, they realize at once that far apart from the aesthetic and artistic eminence of the Orchestra, the business interests of the city have a valuable asset that is in any way comparable to the symphony orchestra, except, of course, our own patriotic traditions and monuments such as Liberty Bell and Independence Hall.

Appraising Culture

The significance of the cultural aspects of a city is all too often undervalued by the so-called hard-boiled business men of the community. When I was a child in California, my aunt presented me with a subscription to THE ETUDE. This impressed Philadelphia upon my mind as a wonderful place, where intelligent and art-loving people might live in happiness.

Knowing that THE ETUDE for twenty-seven years carried the thought of Philadelphia all over the world, as have other Philadelphia publications such as the Ladies' Home Journal, the Saturday Evening Post, the Farm Journal, contributed greatly to my mental picture of Philadelphia, long before I ever saw it. It was natural that when I came to Philadelphia to live, the first office I visited was that of the editor of THE ETUDE.

There can be no question that a great orchestra, usually heard by millions outside of the city, represents a picture that could not be duplicated in the popular imagination. Few have any conception of the organization required to present a great orchestra. In the first place, there is the preservation of the impressive history of the group, the traditions and standards of the Orchestra. These are literally priceless. An orchestra cannot be made out of ballyhoo. It must have a background, and it takes years of faithful work to create this background.

But again, an orchestra cannot exist on its past.

It is a living, vital entity, and is dependent upon what it is today. Orchestras, like great nations, come and go. The truly great orchestra must be kept in the finest possible condition, and this means an endless struggle. The artistic complexion of the orchestra depends upon its conductors and upon its personnel. While The Philadelphia Orchestra has been conducted from time to time by most of the great conductors of the world, two renowned conductors have been at its head for the greater part of its existence. The impress of the brilliance and emotional force of Leopold Stokowski re-



Mr. Ormandy, on tour, must use a trunk as his armchair and a backstage dressing room as his library, but still manages to concentrate on his musical score.



The Philadelphia Orchestra on tour carries over a million dollars' worth of valuable instruments. Here, after a concert, the baggage man transports a double bass with tender care to the orchestra's home - on - wheels.



Five of the fair sex are numbered among the Philadelphia's Music Makers, including (left to right): Lois Putlitz, first violin; Marilyn Costello, harpist; Elsa Hilger, cello; Veda Reynolds, violin; and Jill Bailiff, harpist.

generated the Orchestra in 1912 and brought it world eminence. Even more difficult was the task of Eugene Ormandy to take off at that very high level in 1936 when Stokowski announced that he could no longer carry the full burden. Through his genius and persistent labors Mr. Ormandy has extended the work of the Orchestra in order to keep up the standards attained. Rachmaninoff, among many other top ranking masters, spoke of the Orchestra in superlative terms. He said, 'The Philadelphia Orchestra is the greatest orchestra I have ever heard at any time in my whole life.' Think what it means to maintain such a standard!

"Much of this responsibility rests with the gentlemen of the Orchestra, all of whom are soloists of high ability and wide experience as concert artists. This means an incessant spirit of watchfulness and musical sensitivity upon the part of one hundred and ten of the ablest performers that can be found. Then, there is the

preparation for every concert, through interminable rehearsals.

"One of the mathematicians in the Orchestra once calculated that in a performance of Tchaikovsky's Fifth Symphony, which lasts exactly forty-three minutes, one million, eight hundred and forty-two thousand notes are played! That means that on an average, each member of the Orchestra plays about eighteen thousand, four hundred notes in less than three-quarters of an hour and like a marvelous mosaic, every note must be exactly in place, in relation to the whole. It must be played precisely as the conductor decides, so that a perfect whole is evolved. Did I say perfect? It is the easiest thing in the world for perfection to become stereotyped and the spirit of the composition lost. This calls for just the kind of sensitive grasp which Ormandy is successful in sustaining, so that even in the performance of masterpieces as far apart in type as a Mozart symphony and a Prokofiev concerto, there is no suggestion that they are being duplicated, like mimeographs from a press, but are being created spontaneously as they entered the minds and souls of the composers at the moment of creation. This quality of rebirth is the miracle of music. Suddenly there comes into being, from the mass of little black notes, something altogether supernal, just as the carnival of flowers comes up from the grey earth, with the first touch of Spring. No one can explain the mystery—this reincarnation of the human soul—the life spirit in tone.

"To the management falls the highly complicated job of seeing to it that one hundred and ten cultured human beings, their dispositions, their ailments, their domestic backgrounds, their appetites, their personal belongings (to say nothing of their laundry), their ambitions, and their individual inclinations are kept in as pleasant relation as possible. I have been a kind of Secretary of State to this international congress of artists and it has provided many exciting, many difficult, many humorous, and many thrilling moments. If I have been successful, I feel honestly that much is due to the fact that I am a musician and a composer and therefore have been able to put myself (Continued on Page 352)

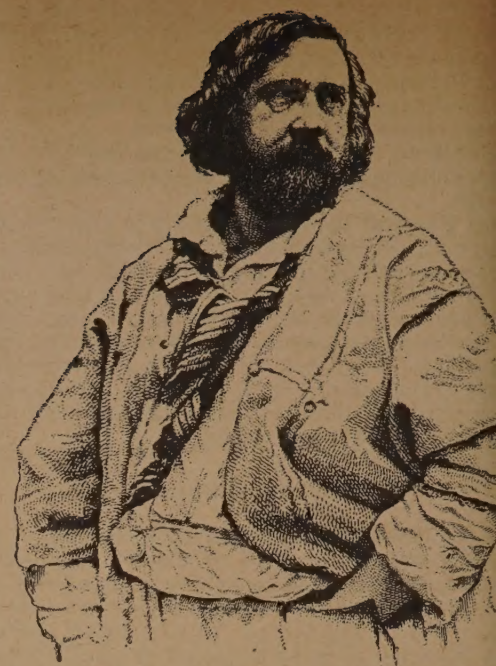
The Nest of the Nightingales

An Exquisite Musical Fairy Story

by *Théophile Gautier*, (1811-1872)

Famous French Author

TRANSLATED FOR THE ETUDE BY HOBART RYLAND



AROUND the castle there was a beautiful park. In the park there were birds of all kinds, nightingales, blackbirds, warblers; all the birds of the earth had arranged to meet there.

In the spring there was so much chirping, nothing else could be heard; each leaf hid a nest; each tree was an orchestra. All the little feathered musicians exerted themselves to the utmost. Some of them chirped, others warbled; these over here sang trills and fine cadenzas; those over there embellished their music with grace notes. True musicians couldn't have done better.

But in the castle there were two beautiful cousins who sang better than all the birds in the park. One of them was named Fleurette and the other Isabeau. Both of them were lovely and on Sunday when they put on their best dresses, if their white shoulders had not shown that they were girls, one would have taken them for angels; they lacked only wings. When they sang, Lord Maulevrier, their uncle, held them by their hands for fear that they might take the sudden idea of flying away.

You can imagine the fine exchange of lances which took place at the tournaments in honor of Fleurette and Isabeau. Their reputation for beauty and talent had gone all over Europe, yet they were not proud. They lived in their castle and saw no one except the little page Valentine, a handsome young fellow with blond hair, and old Maulevrier, who was bent, from having worn his armor for sixty years.

They passed their time throwing grain to the little birds, in saying their prayers, and especially in studying the works of the masters and in practicing together some motet, madrigal, ballad, or other type of music. They also had flowers, which they watered and cared for. Their lives passed in these gentle and poetic occupations. They kept themselves in the background, far from society, and yet people were interested in them. Neither the nightingale nor the rose can hide; their song or their perfume betrays them, always. Our two cousins were at the same time two nightingales and two roses.

Dukes and princes came to ask for them in marriage; the Emperor of Trebizonde and the Sultan of Egypt sent ambassadors to ask for their hands. The two cousins were not tired of being spinsters and didn't want to hear about marriage yet. Perhaps they felt, through secret instinct, that their mission here on earth was to be chaste and to sing. They would cheapen themselves by doing anything else.

Childhood Instruction

They had come to this castle when they were quite little. The window of their room opened out on the park and they had been raised to the sound of the birds. Hardly could they walk when old Blondiau, the fiddler, had put their hands on the ivory keys of the spinet; they had not had any other plaything and had learned to sing before learning to speak; they sang as others breathed. It was natural for them.

This education had influenced their character in a strange manner. Their harmonious childhood had kept

them from having noisy and turbulent young days. They had never uttered a sharp cry nor a discordant yell; they cried in measure and sighed in tune. The musical sense, developed in them at the expense of all else, made them uninterested in all that was not music. They floated on a melodious wave and saw the real world only through sounds. They understood in an admirable manner the rustling of the foliage, the murmur of the water, the tinkling of a bell, the sigh of the wind in the chimney, the hum of the spinning wheel, the rain drop which falls trembling on the window pane; all the external and internal harmonies; but they didn't feel, I must confess, great enthusiasm at the sight of the setting sun, and they appreciated painting so little that you might think that their brown and black eyes were covered with a thick cloth. They had music madness; they dreamed about it; they forgot to eat and drink because of it; they didn't like anything else in the world. Yes, they did; they liked one other thing; it was Valentine, because he looked like the roses, and they liked the roses because they looked like Valentine. But this love was in the background. It is true that Valentine was only thirteen. Their greatest pleasure was to sing in the evening, at their window, the music which they had composed during the day.

The most celebrated teachers and musicians came from afar to hear them and to compete with them. As soon as they had heard one measure, they broke their instruments and tore up their music, admitting their defeat. Indeed it was a music so agreeable and so melodious that the cherubins came to their window with other musicians and learned their compositions by heart, so they could sing them in Heaven.

A Winged Challenge

One evening in May, the two cousins were singing a motet; never had a motif been so beautifully worked out or so perfectly rendered. A nightingale of the park, perched on a rose bush had listened to them attentively. When they had finished, he approached the window and said to them in his language: "I would like to engage in a contest with you."

The two cousins answered that they were willing and he could commence.

The nightingale began. He was a master nightingale. His little throat swelled, his wings beat, his whole body trembled. There were roulades without end, arpeggios, and chromatic scales. He went up and came down; he put in grace notes of discouraging purity. One might have said that his voice had wings like his body. Then he stopped, certain of having won the victory.

The two cousins made themselves heard in their turn. They outdid themselves. The song of the nightingale seemed, in comparison to their song, the chirping of a sparrow.

The winged virtuoso made a last attempt. He sang a love song; then he executed a brilliant flourish which he finished off with a crest of vibrating high notes beyond the reach of the human voice.

The two cousins, without being perturbed by this *tour de force*, turned the leaves of their music book,

and replied to the nightingale in such a way that Cecilia, who was listening to them up in Heaven, pale with envy and let fall her bass viol.

The nightingale tried once more to sing, but the gle had totally exhausted him; his breath failed, his feathers became ruffled; his eyes closed in spite of all he could do. He was going to die.

"You sing better than I," he said to the two cousins, "and the wish to surpass you is costing me my life. Ask me one thing. I have a nest. In this nest there are three little ones. It is in the third sweet-briar of the path near the pond. Send for them, raise them, teach them to sing as you do, since I am going to die."

Having said that, the nightingale died. The two cousins cried very much, for he had sung so well. They called Valentine, the little page with blond hair, and told him where the nest was. Valentine, who was a clever little fellow, found the place easily. He put a nest against his chest and brought it away with great difficulty. Fleurette and Isabeau, leaning over the balustrade of the balcony were waiting for him with impatience. Valentine soon arrived holding the nest in his hands. The three little ones stuck out their heads and opened their mouths as wide as they could. The girls took pity on these little orphans and each in turn gave them something to eat. When they were a little larger, they began their musical education. They had promised the vanquished nightingale to teach them to sing as you do, since I am going to die.

It was marvelous to see how tame they were when they sang. They flew around the room, perched sometimes on Isabeau's head and other times on Fleurette's shoulder. They stood in front of their music book and one would have said that they were how to decipher notes; they looked at them so gently. They had learned all the songs which Fleurette and Isabeau knew, and they began to improvise pretty ones themselves.

A Life of Solitude

The two cousins lived more and more in solitude. In the evening one heard come from their room a melody which had an almost supernatural melody. The nightingales took their part in the concert, and they sang almost as well as their teachers, who, in the mean time, had improved. Their voices took on each day an extraordinary brilliancy and vibrated in a crystalline manner, way above the register of the natural voice.

The girls were beginning to grow quite thin. Their coloring began to fade. They (Continued on Page 343)

Rubinstein, one of the world's greatest pianists, was born in Poland; this, he believes, is an advantage since Poland is a not only of great music but of good manners. He began his career at ten, as a child prodigy, and studied under Professor Barth (a pupil of von Bülow) in Berlin. He brought his studies to a close at fifteen, since when he has schooled himself "through experience in music and in life." Two important influences on his work emanated from Josef Joachim, renowned violinist, who called young Rubinstein to his home to read accompaniments and to listen to his teaching; from Paul Dukas, the French composer, who "cleaned up" taste by a system of taking nothing for granted and of giving critical examination upon even the greatest masterpiece. At sixteen, Mr. Rubinstein launched upon his adult career, fought his battles with immaturity and confusion, and did twelve years to win the recognition now associated with his name. At twenty-eight, he toured Spain and suddenly found himself famous. Rubinstein is the first major artist to have introduced contemporary Spanish music to the recital stage. His success in Spain led to a South American tour in which he prepared twenty different programs in two months. The responsibility of carrying out this feat in the style expected of him helped him to find himself, both as an artist and as a man. Mr. Rubinstein is famous not only for his music, but also for his vast erudition, his wit, and his hearty good humor.

—EDITOR'S NOTE.

In making a tour of the country, a musician generally accumulates a great mass of letters from people (mostly young, often not so young) who wish to be musicians and make tours of the country. I am no exception, and my mail averages around a letter a week, all couched in different terms; some saying, 'I am interested in music,' some saying, 'I would like to take up music,' but all of them reaching their climax with the same question: 'How can I become a great pianist?' It is always difficult for me to reply. I say nothing of the hardships of framing face-to-face answers for the eager youngsters whose parents bring them to play *La Campanella* for me. I am not a hard-hearted man, and it cuts me to the core to say what I really ought to say when *La Campanella* begins to take shape (or does it?). There I am extremely grateful to the excellent *ETUDE* for giving me the opportunity to speak out, as it were, in cold blood.

An Unfortunate Trend

The well-intentioned people who ask *how to become a pianist* show at the very outset that they start from a false premise. You don't *become* a pianist—either you are a pianist or you are not. If you are not, nothing in the world will make you one. If you are, you develop your innate gifts—but only with the kind of long-reaching, painstaking advice, teaching, care, and influences that cannot possibly be dealt out to you in five minutes with a visiting artist. You may be 'interested' in typewriting, you can 'take up' golf; music is something that cannot be snatched at by determination. It has to be there, within you, long before you know anything about it.

There is an unfortunate trend to confuse music with showmanship and money-making. Youngsters look in their eyes in reading that this trumpeter or that astro earns a million dollars a year, and they say, 'What a business!' The 'big shots' in music are held to be those who earn the most money, and everybody is confused. Now, music is *not* an easy (or glamorous or dramatic) way of making money. It is a need, a tremendous urge, born out of some metaphysical condition, to express something for which there are no words. The people who ask me how to become a pianist are blind to this. If I were to reply that the way to be a pianist is to feel this urge and to express it, they would be disappointed. Yet that is the only answer.

The absolutely indispensable condition of musicianship is inborn talent, which, actually, is something like a disease—a not-quite-normal capacity to hear more than average people hear, with a pair of secret ears that average people do not have. This shows itself in a sensitive feeling for rhythm, for intonation, for musical sight and conception. It has nothing to do with playing faster and more loudly than has ever been played before. That, precisely, is why it is so disheartening

How Can I Become a Pianist?

A Conference with

Artur Rubinstein

Internationally Renowned Pianist

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when young people seek to make an audition 'impressive' by dragging in *La Campanella*. If ever a young aspirant came to the audition with the words, 'I cannot play *La Campanella*—it is too difficult for me,' and then performed an *Andante* of Mozart with sensitive feeling and well-considered construction, the listening artist would be so impressed that he might even tumble off his chair!

First Step to Musicianship

"Having made it quite clear that inborn talent is the only excuse for pursuing music, let us see how such a talent can be developed into genuine musicianship. The first step is to get away from the completely external goal of 'success.' Don't think in terms of making an impression on a 'big' manager and attracting a 'big' house. Concentrate on music. What do you do when you go to hear your favorite pianist? Do you listen to his musical expression—or do you watch his fingers? This watching of fingers is a bad business. It proves clearly that interest lies in watching and not in listening; in mechanics rather than in music. Simply to watch a pianist's fingers does you no good at all—you cannot approximate detailed fingerings across a

concert-hall; and even if you could, those fingerings would be of little use to you unless your hands were constructed exactly like the player's, which is hardly possible in Nature's vast scheme of human variations. Then why do people watch fingers so closely? Only for the excitement of mechanical intricacy which has nothing to do with music. If you really want to feel the development of a sonata, the jumping about of hands is a disturbance. Some day I shall innovate a recital procedure whereby I shall sit behind a screen as I play; then my fingers will be the secondary tools they rightfully are, and only the music will come through. Try to listen to your next recital with your eyes closed; really listen to it—get the inside story of what the music has to say, feel its architecture, become one with its development.

"The important business of *how* to study is something that cannot be discussed at long range. That is a matter to be decided by the teacher who is familiar not only with the student's abilities but with the varying qualities that make up those abilities. In my own case, I have an excellent memory—here let me touch wood, for I am superstitious—but it is a visual memory, inherited from my father, and not really a musical thing at all. At the moment (*Continued on Page 381*)



ARTUR RUBINSTEIN

The Pianist's Page



Mr. Horowitz Speaks

IT'S ALWAYS news when an illustrious pianist proclaims his views on piano playing, practicing and teaching. When that artist is Vladimir Horowitz, who seldom deals in public pronouncements, we prick up our ears in sharp attention.

Recently the pianist was interviewed by one of our topnotch critics, Albert Goldberg, of the Los Angeles Times. Mr. Horowitz left his meteoric path strewn with large and small nuggets of pianistic wisdom; one of purest gold was his unequivocal statement concerning that abhorrent species, the mechanical, eternally repeating pianist whom we have ever with us. He said, "Near my home in New York I hear a pianist playing a Chopin Nocturne every day—loud and slow and hard like a Czerny *Etude*. But why? I do not believe in practicing by incessant repetition. If you repeat a piece twenty-seven times every day, then when you get up before the public, the concert performance is apt to turn out to be only the twenty-eighth repetition."

Every teacher, conservatory, and music department ought to display that statement prominently in studios and practice rooms. But with this addition: "Am I one of the dumb-bells?"

Mr. Horowitz is justly proud of his first performances of new and contemporary music. Concerning this music he says, "I have to learn new music to keep up my enthusiasm. When you play the old things over and over again you get to a point where you give and nothing comes back. There is no reward." . . . I wonder what Mr. Horowitz means by the "old things." Does he refer to the very limited classic and romantic literature which almost every performing artist plays in public? Within memory, Horowitz has played only a few of the Beethoven, Haydn, and Mozart sonatas for us, a small number of concertos with orchestra—three or four, one or two of the large Schumann and Brahms works, and not much of Bach. All this leaves us bewildered. Perhaps sometime he will explain to us how it is possible for an artist to tire of the hundreds of great masterpieces which he has not yet shared with an avid public? A century of concert giving could not begin to exhaust these treasures.

On Teaching

Concerning teaching Mr. Horowitz says: "I do not

by Dr. Guy Maier

Noted Pianist and
Music Educator

teach professionally, but there are a few gifted pianists I hear when I can. I have no method. I abhor methods. Art should go by excellence, not imitation. I ask the students for a little more of this or a little less of that—perhaps for more emotion—but their kind, not mine." . . . Wouldn't it be even better to ask for more of the *composer's* emotion? For years we have been fed up with the "emoting" of our performers. Let's find out what the music's creator wants!

When Mr. Horowitz adds, "Often I can tell from a student's playing just who his teacher has been, and that is bad," we wish he had qualified his statement. Does this mean that it is bad when a student plays so well, technically and interpretatively, that Mr. Horowitz can instantly spot his teacher? Or perhaps that certain of the teacher's characteristics, good or bad, are mirrored in the playing? Certainly no one can object to the temporary stamp which almost every gifted pupil wears who has studied with any fine, individual pianist-teacher. I'd like to see one who doesn't! For example, I know a young pianist who, having coached with Mr. Horowitz, mirrors (often amusingly) his technical and interpretative approaches; and another who has borne for many years unmistakable traces of the Horowitz style in his playing.

Mr. Horowitz is of course dead right when he decries the imitative and parrot-wise teaching of young players by most concert pianists. We all know that students must not be turned out as miniature Horowitzes, Hofmanns, or Schnabels, for a miniature is never the real artist but only a diluted imitation of it. Yet, however teachers may strive to keep their young disciples from imitating their physical, intellectual, and emotional approach to the music, their efforts will be futile. Might as well try to look at the sun and not be blinded, or even sit in its light and not be warmed! The best we can hope for is that in the case of the truly first-rate student talent the teacher's personal influence will be temporary; with the others of lesser gifts it doesn't matter, so long as the influence is good. . . . Right here I'll wager, after five minutes of listening, that I could spot any pianist who has been coached a half dozen times by Mr. Horowitz!

On Fewer Concerts

Other artists might well ponder Mr. Horowitz's plan of playing fewer concerts. He says: "Today, the day after a concert is always hard—but tomorrow I shall feel fine again. That is why I play only two recitals a week, for I must have the days between. I practiced a bit today—only two hours. I had a little memorizing to do."

There's the bull's-eye for you! It's high time someone shot it out. No serious artist can conscientiously make more than two or three appearances per week. If he does, he may give the letter of the music, but the spirit will be lacking; his audiences will leave the hall hungry. Even so, two recitals a week adds up to fifty appearances in six months. Enough to tax the powers of any artist, and certainly enough to fill his pocket-book. Like Horowitz, it might be a good plan for a few other artists to coach some of our hungering young people a few months of the year, for then we would

rejoice in a much larger crop of serious young artists. . . . Heaven knows we need them!

Mr. Goldberg's Appraisal

Concerning Mr. Horowitz's place in the roster of pianists, Albert Goldberg makes the best appraisal I have seen. In airing his gripes concerning the ideals of most of our younger pianists—gripes which all discerning musicians share—Mr. Goldberg writes: "Piano playing becomes constantly less and less beautiful. We come away from piano recital after piano recital from concert after concert, without having experienced a single glimpse of the expressive beauty of music. . . . should be the sole aim and justification of public performance. Piano playing by and large has become an exhibitionistic orgy that can only by courtesy be included in the category of musical pleasure. The young pianists who have attained careers almost without exception renounce melodic expressivity as old-fashioned romanticism. They can play loud and fast and sometimes excitingly, but they almost never play beautifully. . . ."

"What this new school of pianists has not yet realized is that Horowitz, with his phenomenal genius, written a period to the piano's possibilities of speed, power, and brilliance. It is impossible to believe any pianist at any time has approached Horowitz in this direction, and it is hard to believe that any ever surpass him in this field. Unwittingly he has set a style and an ideal for pianists that can only be reached by a frustrating blind alley. There is, and there probably always will be, only one Horowitz."

"Horowitz's own development suggests that he has sensed the limitations of this sort of playing. To him interpret his version of Moussorgsky's 'Pictures at an Exhibition' nowadays is to hear what one would be tempted to call an absolute ultimate of tonal variety and imaginative coloration. . . . His playing has become the subtlest and the most varied of any pianist before the public today as well as the most brilliant."

"This does not mean that all other pianists should close up shop. But it does mean, if they are to be their own, that they must once more relegate to the past and speed to their proper spheres. It means that beauty must be first and foremost in a pianist's playing. It means that pianists must become painters instead of hammersmiths, singers instead of bricklayers." To which, every sensitive musician will murmur a fervent "Amen."

A Students' Workshop

Orchids again to Stephens College (Columbia, Missouri) for its "Tuesdays at Five O'Clock, Student Workshop." Like many other schools, Stephens College persisted for years in putting on funereal pupils' recitals every so often. The girls appeared in formal dress, even the gal whose sole job it was to open and close the piano lid, (I almost said coffin) and the one who gloomily gave out programs at the door to the sad-miened baker's dozen of mourners—I mean the audience—who came. Performances were depressing, and the performers and faculty were writhed throughout the ordeal.

Then at the end, after a hushed moment, lights came on and the "remains" filed out. . . . This they call "making music"; it still goes on daily throughout the land. Ugh!

This year the Stephens faculty hit on a wonderful plan. Instead of these dreary obsequies they invite singers and instrumentalists of all grades to come 'round at five o'clock on Tuesday afternoons to try anything they are studying. Not at all necessarily offer a "finished" performance; just know the piece well enough to share it with your friends. What is the first time through is inadequate, or if you forget? It again; people enjoy it better the second time, anyway!

The plan is working like a charm. Two faculty members are always on tap to direct proceedings. The teachers are coöperating one hundred per cent, the students get a big kick from participating, and all they are making music in the best way.

Stephens College warmly recommends the plan not only to other schools but to private teachers as well. . . . Why not plan bi-weekly workshops next season?



A group of Rosanna McCoy's friends and neighbors take part in the first presentation of her folk play, "The Love of Rosanna McCoy," on October 5, 1947, at Traipsin' Woman Cabin. Jean Thomas (holding program) is shown extreme left. Standing at extreme right in black frock is Frankie McCoy, daughter of Bud McCoy. Seated in black velvet costume is Little Bud Danny, grandson of Bud McCoy, who takes the part of Little Randall McCoy, in the folk play, brother of Rosanna.



A push boat on which young Jonse Hatfield and his father, Devil Anse, sometimes came down the Big Sandy River to the county seat, the Mouth of Big Sandy, Catlettsburg, Kentucky.

THE minds of many Americans the word "feud" and the names of the Hatfields and the McCoy are linked and indelibly impressed. At their menaces of terrorizing killing from ambush, relentless hatred, burning revenge, fire the imagination. Illiterate, these men of the mountains, with thirsty eyes, tobacco-stained beards, long barreled guns, and—to make the picture complete—there's the shine still and the stealthy "revenuer." A word, the way, that is of the outside world. We of the mountains usually term the Government officer "the

ly in the last decade has the picture become less d. Many things have contributed to the new and brightenings. Creek bed roads and the jolt wagon have a way to improved highways and the automobile.



Dyke Garrett who baptized his life-long friend, William Anderson Hatfield a few years before the old clansman's death. Rev. Garrett was a minister under Captain Hatfield in the Rebel command, the Logan Wildcats. In the folk play of Rosanna McCoy, the part of Rev. Garrett was played by Rev. Charles Thomas, who is the proud pastor of a small church in the foothills of Kentucky.

Romeo and Juliet of the Mountains

How Music and Drama Ended the Notorious Hatfield and McCoy Feud

by Jean Thomas

Creeks have been dredged and widened—so the primitive push boat of the days of the first Hatfields and McCoy is gone. Today there are trig motor boats, locks and dams, modern steam boats. Then, too, the one-room log school has been replaced with the consolidated school. Today, the school bus picks up "young Jonse" Hatfield and Rosanna McCoy at their own lane. And children no longer "pack their vittles"—a cold potato, raw onion, corn bread. They are provided hot, nourishing food at the school cafeteria. Yes, the children of the Hatfields and McCoy work together, play together, sing together. All these changes have sped the vanishing feudist on his way.

Moreover, young Hatfields and McCoy today are not content with merely a smattering of "book learnin'"—good roads have brought them first, to the consolidated school, and later, to the County High School. And nine out of ten go on to Junior College down in the valley. Eventually, a fair number of them aspire to a four year college course.

The County High School is the force behind many an ambitious mountain boy and girl—for here they have their first real taste of theater! They have to a marked degree that rare quality—unself-consciousness. The realism of stories told in the ballad handed down from generation to generation—the song that cheered the hearts of their forebears in their lonely solitude, is slowly, surely coming to fruition.

Down the years the descendants of the two households—the Hatfields and McCoy—heard, too, the stories of the "troubles" between their "foreparents." They heard the old tales woven to old melodies handed down by their elders from the wandering minstrels of Shakespeare's time—ballads of lords and ladies, knights and squires, castles and kings, which were brought into the wilderness of the New World by their

English and Scotch-Irish forebears. Ballads and tunes which both clans have helped to keep alive here in the heart of the Big Sandy country—the mountains of West Virginia and Kentucky. Music has "laid holt" upon their hearts. Music and ballad making! And now there's something else—play making!

The colorful ballads of Shakespeare's time, added to the tales of their own blood kin—tales of strife and revenge, the heartbreak story of fair Rosanna and young Jonse, she, old Randall McCoy's daughter; he, the first born of Devil Anse Hatfield—have at long last come to fruition.

Untrained fourteen-year-old Rosanna McCoy, granddaughter of Bud McCoy, is among the first of either clan to try her hand at play making. She is the granddaughter of Bud McCoy, tall, gaunt, deeply religious grandson of Harmon McCoy slain by Devil Anse Hatfield in '63. Rosanna's grandfather still lives at the head of Peter Creek, on the Kentucky side, where much of the "trouble" took place.

"From the time she was a little tyke," Bud McCoy told me, "Rosanna, my grand 'un would set alongside me whilst I made talk of the troubles and the sorry plight of fair Rosanna and young Jonse, Old Devil Anse's boy. Sometimes I'd pick my banjer and make up a song ballet about them two young lovers and suit it to a tune I'd learnt from my sire when I myself were a little set-along child like her. I taken notice it pleased the little girl. And first thing I knowed, I come upon her and Little Bud Danny yonder, and Grace her sister, singin' and play actin' what I'd learnt her about Jonse and Rosanna. Away up the holler they were, where the creek flows over clifty rocks. Little Bud was makin' out like he was young Jonse Hatfield. Rosanna was chidin' him because he was a false true-love."

Bud McCoy smiled at the memory. "Then, pint blank, like Jonse would a-done, Little Bud Danny struck up the song ballet—*Jonse Hatfield's Loggin' Song*. Wisht you mought a-heard the young 'un sing. Made music with it, too! I'd whittled him a banjer out of white oak with a coon hide for a soundin' head. Comes to pickin' the banjer, my grand 'un Little Bud Danny don't valley no man." The old man thought a moment. "Apt at singin' is the young'un. Takes delight in it. And 'ginst he finished the loggin' song, he up and sung the *Push Boat Song*. I'd heard it all my endurin' life."

With that Bud McCoy fell to talking of the days of the push boat. Told how men steered it with a long pole, taking their sorghum and ginseng down to the mouth of Big Sandy. "They took their tan bark too, and other things I ain't mentionin'," he added with a cautious look. "Well, a man's a right to make whiskey out of his corn if he's so minded, same as he makes his bread."

He tapped a foot impatiently. "I've wandered clear often the path. I was tellin' you about Rosanna and play actin' and their song ballets. Well, when Little Bud finished singin' of the Push Boat, Rosanna set down on a tree stump and held her hands in her lap and looked as sorryful as ever she could. Then she sung the song ballet about *The Love of Rosanna McCoy*. I kept honkered down behind a clump of paw-paw bushes. Next thing I hear-ed the three of them j'ined in singin' a lonesome tune." At this point Bud McCoy picked his banjo and sang as only mountain men can sing:

"If you don't love me, love who you please
Throw your arms round me, give my heart ease."

Again he took up the thread of the story. "I didn't flout my grand 'uns for play actin' and singin' about Jonse and Rosanna. I appreciate they wuz not makin' mauck."

Finally the word got around, so Bud said, about Rosanna, his granddaughter, play actin'. When she was old enough to go to school the teacher always chose her to "lead off," not only in singing but in "play acting" as well.

He turned a kindly eye upon me. "Then you come our way a-fetchin' that book you writ about the troubles and Big Sandy. Made us a present of it. Well, that book is nigh wore plum down to a nubbin'. Rosanna has read it through so many time. That's how come she got some notions of her own."

The True Version

At this point, shy, lovely Rosanna, who at sight of me, had come tripping up the flower-bordered path to the McCoy's stoop, interposed in a soft, flowing mountain voice: "Sometimes children shamed a finger at us McCoy's at school on account of the troubles between us and the Hatfields. Sometimes I'd read stories in newspapers and magazines making mauck of mountain people." She lifted high her lovely, golden head, "But you didn't do that in your book." Then she flung wide her small hands in a gesture that tenderly embraced the McCoy family gathered on the stoop. "Grandsir says the way it is writ in your book is p'int blank the way the troubles happened."

"I have him and Captain Anderson Hatfield to thank for their patient story telling," I interposed, "—I am grateful and—"

"Do you know," Rosanna's gentle voice cut in, "the story I have always liked best is that of young Jonse and Rosanna. Though I admire the courage of Sarah McCoy, mother of Rosanna, and I appreciate the kindness of Levicy's heart. The two mothers saw no end of sorrow. Some folks still hold it was because Jonse Hatfield, the son of the Hatfield leader, loved Rosanna McCoy, the daughter of the McCoy clansman, the troubles started. Devil Anse was headstrong because he held grudge against Old Randall and wouldn't consent for the two young lovers to wed."

A wistful look crept into Rosanna's blue eyes. "It's not fair to come between young lovers." She added thoughtfully, "no matter who they are."

This young Rosanna McCoy knew the story well. "Others claim it was because of a quarrel over the ownership of a hog. Still some folks say it began with a wrangle over timber, when all these mountains here in

the Big Sandy country were covered with virgin forests of walnut, oak, poplar, pine. The Hatfields owned many acres and so did the McCoy's. Then when the war broke out between the States, some stood with the Union. My great-great grandfather, Harmon McCoy, was a Union private. 'Devil Anse' Hatfield became Captain William Anderson Hatfield of the Logan Wildcats—a Rebel band. They met once, on a lonely mountain pass overlooking this very Peter Creek. They had quarreled before about timber—each accused the other of cutting timber that did not belong to him. Two shots rang out at the same instant. The soldier in blue lay dead. The Captain in grey rode on—on to his home, to his waiting wife Levicy, and to their first born—a baby boy—Jonse Hatfield." Young Rosanna interrupted herself, "but there I go telling about the troubles when I aimed to tell you about our play."

First Attempts at Play Acting

She told how she craved to try her hand at writing a play with herself play acting the part of Rosanna. "I gathered together some friends and neighbors first here on Peter Creek. Then, after that, you know, we moved out of the mountains down into the valley. Into a town—or indeed a city. In our neighborhood was an



(Left to right) Rosanna McCoy, granddaughter of Bud McCoy, Mrs. Mary Vinson Clark, and Jack Dempsey Hatfield. Fourteen-year-old Rosanna is pictured in a homespun frock of linsey-woolsey, as she appeared in the folk play, "The Love of Rosanna McCoy," which she adapted from the chapter, "Romeo and Juliet," in the book, "Big Sandy," by Jean Thomas, published by Henry Holt & Co. in 1940.

empty garage. The owner kindly permitted us to use it for our little theater. So first we put our play on in the garage. Our play is made up of what you writ in your book—the romance of Jonse and Rosanna."

"And I didn't know a breath about it," I interrupted excitedly. "Not until your granny and your grandsir told me what you had done!"

Rosanna blushed to the roots of her golden hair. Presently she started off on another tangent.

"Something else I liked in your book. The things you told of Brother Dyke Garrett who baptized Devil Anse and who tried many a time to tender Devil Anse's heart toward Rosanna. So when I fell to thinking about making up a play about Jonse and Rosanna I couldn't turn a hand without Brother Dyke in it. I fancy that not many men in that day and time had the book learning that Preacher Dyke Garrett had. He loved his Shakespeare book and could speak from it nigh as well as he could from the Scripture."

Young Rosanna McCoy grew very thoughtful. "If I could have but two books in all the world I'd choose first, of course, the Bible and then the Shakespeare

book with all the plays in one big volume with a calf hide binding—just like Brother Dyke Garrett to carry in his saddle bags along with his Bible. He rode these lonely mountain trails. Ever come the sad of heart, giving hope and encouragement to young folks like Jonse and Rosanna whose eldes them apart."

There was a shining light in Young Rosanna's eyes, "I think the love story of Jonse and Rosanna as great, as tender, as moving, as that of *Romeo and Juliet*. And the good Lord bein' willin'," she fell into mountain vernacular, "I hope one day, when older and have more learnin', I'll write that play for all the world to witness." The blue eyes shone as that first Rosanna's must have when John said, "angels in heaven knows I love you."

Rosanna's voice was low and musical. "When in the heart there's no room for grudge and rancor, we children of the Hatfields and McCoy's; we want peace—always. We aim to make for ourselves a better world to live in than that'n unhappy Randall's daughter, and young Jonse Hatfield of Devil Anse, lived and loved and suffered in a endurin' young lives."

And we, who look on this growing generation of Hatfields and McCoy's, with particular concern for Rosanna and eighteen-year-old Jack Dempsey Hatfield, feel that their great hopes will come to pass.

Rosanna's talent, not only for "play acting" but for "play writing" was shown when her folk play, "The Love of Rosanna McCoy," was presented at the Woman cabin, with a group of friends and neighbors taking part, on October 5, 1947. It is the tragic romance of young Jonse Hatfield, son of Devil Anse Hatfield, leader of his clan, and fair Rosanna McCoy, daughter of Old Randall McCoy, leader of the McCoy's, in a feud that lasted more than a half century. On October 21, 1947, the play was presented with folk and folk dances traditional in the Kentucky mountains at the home of Jean Thomas near Ashland. Two ballads, *Jonse Hatfield's Loggin' Song* and *The Love of Rosanna McCoy*, are given in part herewith. On occasion, Jack Dempsey Hatfield, descendant of Devil Anse Hatfield, played the part of his illustrious ancestor, young Jonse Hatfield and Mrs. Mary Vinson Clark, born in the heart of the Big Sandy country where the troubles happened, played the part of Mrs. Chafin Hatfield, mother of young Jonse and Devil Anse Hatfield. Mrs. Clark is a cousin of Justice Fred M. Vinson, who also was born in the Big Sandy country.

JONSE HATFIELD'S LOGGIN' SONG

(Copyright by Jean Thomas)

We're floatin' down Big Sandy
We're floatin' with the tide,
A hundred yellor poplar logs
Oh lordy, how they ride.

I'm thinkin' of my own true love
As I steer this raft along.
And with Rosanna on my mind
I'll sing this little song.

My gal is not a city gal
All dressed in silk so fine,
She's just a plain Big Sandy gal,
Some day I'll make her mine.

And when I get to Catlettsburg
I'll buy a ribbon fair,
And take it back to my true love
To bind her golden hair

My love, Rosanna, said to me,
"Jonse Hatfield, don't you stray
Among them gals down at the mouth*
I'll surely make you pay."

(*Mouth of Big Sandy River, Catlettsburg, Boyd County, Kentucky)

THE LOVE OF ROSANNA MCCOY*

Come and listen to my story
Of fair Rosanna McCoy,
She loved young Jonse Hatfield
Old Devil Anse's boy.

(Continued on Page 346)

"Natural" or "Impossible!"

A Conference with

Cloe Elmo

Internationally Renowned Mezzo-Soprano
A Leading Artist, Teatro Della Scala, Milan, and
The Metropolitan Opera Company

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Cloe Elmo's American debut, as Azucena in "Il Trovatore," at the Metropolitan Opera, was hailed as the most outstanding artistic event that critical New York had witnessed in years. Experienced reviewers outdid themselves in lauding Miss Elmo's magnificent voice, her expert vocal production, and her superb conviction of characterization. Here, they said, was a return of the Golden Age of song. Born in Lecce, in southern Italy, Miss Elmo has heard and made music since she was a baby. Her father was a fine pianist. The child's own phenomenal gifts became apparent when at two years of age she began singing around home, reproducing musical comedy tunes, and popular songs in perfect style and with an astonishingly rich voice. She was in great demand, entertaining her family and their friends, and won great applause when, at nine, she gave a faithful rendition of the great Un bel di vedremo aria from "Madama Butterfly." At sixteen, the girl began formal study at the Conservatory of Saint Cecilia, in Rome, where she was graduated with a summa cum laude diploma. Some years before her graduation, however, she entered the International Competition of Vienna of 1932, took her place against contestants from forty-seven nations (many of whom have since made careers of their own), and won first prize. She was the youngest candidate in the contest. Returning to Rome, she completed her studies and made her operatic debut in Sardinia in 1935. Next she appeared at the Teatro Reggio in Turin and in 1936 was accepted for the great Teatro della Scala in Milan, where she remained as a regular member of the company until coming to New York. In the following conference, Cloe Elmo outlines for readers of THE ETUDE her views on vocal and artistic style.

—EDITOR'S NOTE.



Photo by Louis Malencon

CLOE ELMO

my studies proceeded naturally, without forcing. When I began to work on opera, I was given rôles that can be sung either by sopranos or by mezzos—such rôles as *Fedora*, *Santuzza*, and so forth. I made my debut as *Santuzza*.

"The following year, I sang an audition at the Teatro Reggio, in Turin, and the experienced Director told me that my voice was not soprano but mezzo. While the range of the voice could encompass any soprano tones, its color and quality were those of a mezzo—and it is the natural quality of a voice that determines its character. He assigned me the rôle of *Adalgisa* in 'Norma,' and from that time on, I have been a mezzo. Had I been allowed to work quickly; had the very definite soprano tones in my voice been allowed to mislead me, I might not be singing today! Slow, patient, and natural development is the only way to build a voice.

"In its technical aspects, the entire question of voice training can be put into a single simple formula—bringing the voice into the chambers of resonance of the 'masque.' It is simple to say—very difficult to learn! The chief points to consider are the support of the breath that sustains the tone, and the resonating of the vocalized breath which is the tone. Both must be developed slowly, patiently, naturally. While correct breathing is the basis of singing, I have never done any breathing exercises other than regular gymnastics. An exercise that I find excellent is to draw a breath (through the nose, with closed mouth, making sure that it is supported by the strong abdominal muscles), and then to hold it as long as I can without sensations of discomfort or forcing. Then I exhale *slowly*. It is wonderful to see how the period of holding the breath increases with practice. This gymnastic breath is the basis for singing . . . and the first singing to which it should be applied is scales and *vocalises*.

"Now comes the important task of sending this breath into the proper chambers of resonance—always in the head, back of the nose, and under the eyes, but *never* in the throat. I have found that vocalizing on certain vowels greatly helps to lift the voice into the masque. The vowel EE (as in machine) and the French vowel U (not the OO of the English letter U!) always help me to place my voice forward. AH and OH are more difficult, because of their tendency to send the voice back into the throat.

"The system of study in Italian conservatories is to work for two or three years on scales and vocalises — and nothing (Continued on Page 386)

THE STORY is told that the great French poet, dramatist, and novelist, Victor Hugo, was once asked whether it was 'difficult' to write epic. His answer was, 'It is either easy—or impossible! If you substitute the word 'natural' for 'easy,' have the answer to the entire question of artistic ing. There is nothing *easy* about singing; it must

be learned and worked at—yet the essence-qualities that make it possible cannot be acquired by teaching or study. Simply, they must be inborn. No amount of education will alter the structure of vocal cords or resonance chambers; no dramatic lessons can put into the heart that instinct for convincing characterization without which a performance fails to come to life. That is why the greatest care should be taken at the beginning of study, to assure the ambitious young singer that he possesses the natural 'tools of his trade.' Young people who love music—and who may be dazzled by the materially rewarding aspects of a great career—generally believe that if someone will give them the right teaching, the right hints, the right 'tricks,' they will be fairly launched upon the road to glory! That is a mistake. There are no 'tricks' about singing, and the best teaching in the world can do no more than perfect and develop the vocal material that is born in you. Hence, the first step a young singer should take is to make very sure that his inborn equipment is equal to his dreams of glory.

Encourage Natural Development

"The next step is to forget about the career-dreams, and to work slowly, patiently, naturally for the natural development of the voice. If a voice can be trained by one hour of practice a day during six years of study, don't make the mistake of thinking that working two hours a day will shorten the process to three years. It will not—indeed, the chief thing it will do is to ruin the voice. Voices are like fruit; they should ripen naturally, in their own good time. Haste or forcing spoils them.

"I am thankful for my own careful training. My voice has always had a high, as well as a middle range. Since the natural color of my voice was also that of a mezzo-soprano (regardless of its high range), my teachers wisely decided to wait and see whether the low tones would develop by themselves. Since I was so young, there was time enough to see if I was really a soprano or a mezzo. Thus,



CLOE ELMO AS AZUCENA

The Concert Hall in Your Home

Memorable Records for Everyone

by Peter Hugh Reed

Beethoven: Symphony No. 9 in D minor, Op. 125; Boston Symphony Orchestra, with the Berkshire Festival Chorus, Frances Yeend (soprano), Eunice Alberts (contralto), David Lloyd (tenor), James Pease (bass), conducted by Serge Koussevitzky. Victor set 1190.

Beethoven: Wellington's Victory or The Battle Symphony, and King Stephan Overture; Janssen Symphony Orchestra of Los Angeles, conducted by Werner Janssen. Artists Records set S-14.

Brahms: Symphony No. 2 in D, Op. 73; The Philharmonic-Symphony Orchestra of New York, conducted by Artur Rodzinski. Columbia set 725.

Mozart: Symphony in G minor, K. 550; The Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. Columbia set 727. (Also in plastic.)

Schumann: Symphony in E-Flat (Rhenish); The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Victor set 1184.

Tchaikovsky: Symphony No. 1, Op. 13; The Indianapolis Symphony Orchestra, conducted by Fabien Sevitzky. Victor set 1189.

Koussevitzky's performance of the Beethoven "Ninth" is not as well recorded as his recent "Eroica," and the surfaces of the records we heard were scratchy at the beginning of most sides. The playing of the orchestra is efficient and highly polished, but the interpretation lacks dramatic intensity and reveals little of the inner compunction which marks an intellectual grasp of the music's content. It is in the last movement that the conductor, with the aid of competent soloists and a fine choir—directed by Robert Shaw, remains most compelling and turns in one of the most aurally satisfying renditions of this movement to date on records.

Beethoven's "Battle Symphony" is a musical curio, originally written for an early reproducing instrument invented by Maelzel. It is a strange hodge-podge which adds no distinction to its creator. The "King Stephan Overture," commissioned in 1811 for the opening of a theater in Budapest, has more musical value, though it does not rank with the composer's great overtures. Janssen performs both works admirably, and the recording is splendid.

Rodzinski's Brahms' "Second" is well played—rhythmically fluent and lyrically expressive, but overshadowed by the Beecham and Monteux versions.

The two most favored performances of the Mozart G minor would seem to be Beecham's and Toscanini's. There is wide difference in the approach of the two conductors, especially in *tempi*, but fundamentally both recognize an underlying tragic import. Reiner seems to strike a middle ground. His performance is clean textured, poised and free from rhythmic restlessness, but less profound. Yet, his forthright musicianship mated to fine recording commands our respect.

Schumann's "Rhenish Symphony" lacks structural firmness, though its thematic material is arresting and original. Mitropoulos' reading is the best on records, smoother flowing and more coherent. Moreover, the recording is exceptionally fine—the best that Victor has given us of this orchestra.

Tchaikovsky's "First Symphony" dates from his twentieth year and reveals the composer somewhat hampered by academic forms. There is a Mendelssohnian character and a youthful ardor to this music which

recommend it to the music lover, though it lacks the individuality of the later symphonies. Sevitzky's performance is admirably straightforward and better recorded than the earlier Racmilovich issued by the Disc Company.

Bizet: L'Arlesienne Suites Nos. 1 and 2, and Puccini: Manon Lescaut—Intermezzo to Act II; The National Symphony Orchestra, conducted by Sidney Beers. Decca set EDA 42.

Bizet: Carmen—Suites Nos. 1 and 2; The National Symphony Orchestra, conducted by Anatole Fistoulari. Decca set EDA 41.

Britten: Four Sea Pictures and Passacaglia from Peter Grimes; The Concertgebouw Orchestra of Amsterdam, conducted by Eduard van Beinum. Decca set EDA 50.

Khachaturian: Gayne Suite No. 2; The Philharmonic-Symphony Orchestra of New York, conducted by Efrem Kurtz. Columbia set MX-292.

Khachaturian: Masquerade Suite; The Philharmonic-Symphony Orchestra of New York, conducted by Leopold Stokowski. Columbia set 729.

Massenet: Scènes Alsaciennes; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Columbia set 723.

Sibelius: En Saga (symphonic poem), Op. 9; The London Philharmonic Orchestra, conducted by Victor de Sabata. Decca set EDA 49.

Wagner: Parsifal—Prelude and Good Friday Spell; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1198.

The spaciousness of sound and the wide range of dynamics in the two Bizet albums make for aural pleasure on extended range equipment. The orchestral playing in both recordings is efficient but less discerning in fine points than Beecham's performances.

The excerpts from "Peter Grimes" are splendidly played and recorded. The *Passacaglia* is the most arresting piece—a stirring and vivid musical depiction of Grimes' character. The "Sea Pictures"—marked *Dawn, Sunday, Morning, Moonlight* and *Storm*—are telling mood paintings in sound.

The four pieces forming "Suite No. 2" from Khachaturian's ballet, "Gayne," add nothing to the reputation of the composer. The *Russian Dance* is noisy and athletic, the finale—*Fire*—bombastic. The inner move-

ments, *Andante* and *Adagio*, drip with sentiment. Opulent recording may well sell the set. Stokow treatment of the music from "Masquerade" lacks brilliance and incisiveness of the recent Fiedler version, though the filler-in, Ippolitov-Ivanov's *In the Village* may be considered an added incentive for some record buyers.

Massenet's pictures of Alsace have a delicate, sentimental charm, and Mitropoulos plays them admirably. It is not often that one hears a work of this kind so appealingly performed. The recording is good.

The Italian conductor, Victor de Sabata, reveals dramatic resourcefulness in his performance of Puccini's tone poem, "En Saga." Moreover, the wide reproduction and the expressive dynamic range add new facets to the work not heard in other recordings. Here is a most appreciable projection of one of the Finnish composer's most appealing works.

It is the superb sound of the Boston Symphony which recommends the "Parsifal" recording, but returning to the older version by Furtwängler one realizes a greater concern with mood serves Wagner's intent better than Koussevitzky's.



LADY BEECHAM

Delius: Piano Concerto (Betty Beecham, solo); Marche Caprice, and A Song of the High Hills; Thomas Beecham conducting the Royal Philharmonic Orchestra, with the Luton Choir in the last movement. Victor set 1185.

Delius' piano concerto is warm-hued, meandering and rhapsodic. It is not a concerto in the classical sense, but a fantasy for piano and orchestra. Its material is found in the middle section—a *Larghetto* quiet beauty. Lady Beecham plays it expressively, under the knowing direction of her husband. *A Song of the High Hills* is music of poetic ecstasy and grandeur—a nature tone poem of a highly subjective character in which the vocal parts are wordless. Its appeal is personal. The *Marche Caprice* is reminiscent of Grieg, an early composition. Beecham plays all the music with discerning perceptiveness. The recording is excellent.

(Continued on Page

RECORDS

ics of Music. In the Form of Six Lessons." By Igor Stravinsky. Translated by Arthur Knodel and Adolf Dahl. Pages, 142. Price, \$2.50. Publisher, Harvard University Press.

One of the most human of all traits is that of making estimates of creative workers, judged upon their merits. Really, it is almost impossible to limn a mental picture of a composer, based upon a mere hearing of his compositions. Take Richard Strauss, for instance. When your reviewer saw him and conferred with him, he left the impression of being a rather serious mind-borough-going Bavarian business man, as he has proved himself to be in the management of his affairs. He was scholarly in his remarks, after the manner of a Gymnasium and University student. He was somewhat stolid and obviously complacent. One could hardly suspect that such a man could be the composer of *Don Juan*, *Till Eulenspiegel*, *Death and the Maiden*, *Elektra*, and "Der Rosenkavalier," with their brilliant bursts of genius, their rich orchestration, their powerful climaxes.

For Stravinsky once said to your reviewer that he was felt that his works were a recrudescence of the past. It may be difficult for those of you who have heard the "Fire Bird" and "Petrouchka" to see the similarity; but upon examination, Stravinsky's works for Bach may be quite clearly traced in his works. He remarked, "I am sure that the native ear, that is, the ear undistorted by musical convention, will find in my music that I am composing new auditory suggestions of my great love for the Master of Eisenach. . . . The critics have even gone so far as to ask, 'What did Bach say if he heard your compositions?' I can only reply that Bach would unquestionably be astonished. But it is only fair to ask at the same time what I would think and say if he were to be transported to a modern American city so utterly different from the quiet Thuringian village of Eisenach."

Therefore, your reviewer was very much excited to read a new book from Igor Stravinsky which originated in a series of lectures he gave at Harvard University. Stravinsky occupied the chair of Poetics at Harvard. It does not refer to poetry, necessarily, as Stravinsky explains, "Aristotle's *Poetics* constantly suggests a method regarding personal work, arrangement of material and structure." Therefore, the series of six lectures does not concern itself with the laws of music, but rather with the mental and emotional processes which surround the creation of music. In other words, he endeavors to show what happens when he invents new musical ideas. The whole book is stimulating, scholarly, informative for composers and advanced students. The breadth of the author's concept will astonish many. The first master that the composer of *The Rite of Spring* discusses is Charles Gounod. He notes that Gounod's critics felt that "Faust" was unmelodic! He looked upon him as a severe musician, "a symphonist astray in the theater," more "learned" than "inspired."

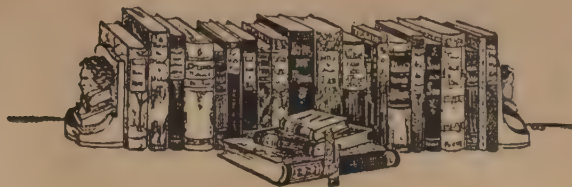
Stravinsky's remarks upon cacophony are significant. He notes, "I say *cacophony* without fear of being classed with the ranks of conventional *pompier* (firemen), the *utrores temporis acti*. And in using the word I am aware that I am not in the least reversing myself. My position in this regard is exactly the same as it was at the time when I composed the *Rite* and when people saw me and called me a revolutionary. Today, just as in the past, I am on my guard against counterfeit money and am not to accept it for the true coin of the realm. Cacophony means bad sound, contraband merchandise, undisciplined music that will not stand up under serious criticism."

The evidence of Stravinsky's clarity andadroitness throughout is indicated by the following paragraph from the book: "Brahms was born sixty years after Beethoven. From the one to the other, and from every generation, the distance is great; they do not dress the same way, but Brahms follows the tradition of Beethoven without borrowing one of his habiliments."

While admiring the great talent of Wagner, Stravinsky does not accept the theories of Wagnerism. He speaks of him through Verdi:

"I think how subtle and clinging the poison of the

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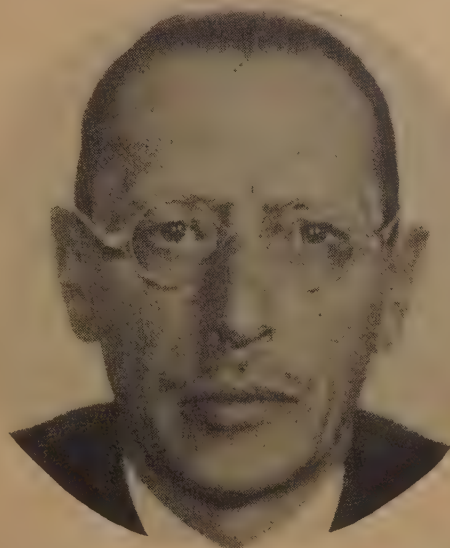
B. Meredith Cadman

music drama was to have insinuated itself even into the veins of the colossus Verdi.

"How can we help regretting that this master of the traditional opera, at the end of a long life studded with so many authentic masterpieces, climaxed his career with 'Falstaff' which, if it is not Wagner's best work, is not Verdi's best opera either?"

"I know that I am going counter to the general opinion that sees Verdi's best work in the deterioration of the genius that gave us 'Rigoletto,' 'Il Trovatore,' 'Aida,' and 'La Traviata.' I know I am defending precisely what the elite of the recent past belittled in the works of this great composer. I regret having to say so; but I maintain that there is more substance and true invention in the aria *La donna è mobile*, for example, in which this elite saw nothing but deplorable facility, than in the rhetoric and vociferations of the 'Ring.'

"Whether we admit it or not, the Wagnerian drama reveals continual bombast. Its brilliant improvisations inflate the symphony beyond all proportion and give it less real substance than the invention, at once modest



IGOR STRAVINSKY

and aristocratic, that blossoms forth on every page of Verdi."

All this may not sound like what you would expect to flow from the incandescent mind of Stravinsky the Modernist. Your reviewer found the work acutely interesting and read it twice. Those who have been inspired by the products of Stravinsky's genius will welcome his "Poetics" and read it with eagerness and profit. We are all proud to welcome Stravinsky as an American citizen, as was his great countryman, Rachmaninoff. Men of this type cannot fail to fortify the cultural structure of the New World.

TERPSICHOREAN REVELS

"The Story of Dance Music." By Paul Nettl. Pages, 370. Price, \$4.75. Publishers, Philosophical Library.

Dr. Paul Nettl, whose name is well known to readers of THE ETUDE through many engaging articles, is one of the foremost musicologists in America at this time. He is now on the faculty of Indiana University. An indefatigable and voluminous writer, he has the happy faculty of Thomas Henry Huxley and Paul Bert of leading the ordinary man from the known to the unknown in his quest for learning. At the very outstart of his new and extremely interesting history of the dance he pertinently quotes Goethe's "Science of Tone," in which the great German poet writes, "All organic movement manifests itself in systoles and in diastoles," (the expansion and the contraction of the chambers of the heart). Everyone who ever has had his blood pressure taken thinks at once of systolic pressure and diastolic pressure. Goethe then goes on to explain, "The entire organism is moved thereby towards the march, towards the leap (Sprung) dance and gesture."

Thus, he traces the normal impulse to dance from its most primitive form to the most advanced. The book is filled with interesting historical instances. A large part of the literature of music is based upon rhythmic forms evolved from the dance.

TCHAIKOVSKY NOVELIZED

"Pathetic Symphony. A Novel About Tchaikovsky."

By Klaus Mann. Pages, 346. Price, \$3.00. Publisher, Allan, Towne & Heath, Inc.

Klaus Mann is the eldest son of the famous German-born author of world distinction, Dr. Thomas Mann. Dr. Mann left Hitler's Germany before the Second World War and became one of the foremost of non-Jewish antagonists of the maniacal rule which brought Germany to the dust. He has become an American citizen and lives in California. Many of our foremost universities have conferred honorary degrees upon him. Dr. Mann's family has always been musical and it is not surprising that his son has written a novel upon the life of the great Russian master, Tchaikovsky. This has been no simple task, because the normal love interest in Tchaikovsky's life was restricted to a short, unhappy marriage to Antonia Miliukov and a long platonic correspondence with his munificent benefactress, Madame von Meck. The work has called for long and careful research to keep it from being a mere Grubb Street fantasy—ninety-five per cent fiction and five per cent fact. The care with which Mr. Mann has done this is reflected in the section devoted to Tchaikovsky's American visit in 1891. The author even lists the names of the distinguished guests who attended the opening concert at Carnegie Hall, New York.

While written in novel form, the book is really a fine contribution to musical history, with far less sugar coating than one expects to find in such a work.

Recital Requirements

Will you kindly give me some definite requirements for a piano recital by a senior high school girl? What about a Sonata movement? Do you think the name of MacDowell's Scotch Poem, *Bre'er Rabbit* is too undignified for such a program? What I do wish to know and put before pupils wishing to give a recital is: the least of requirements in solo playing. —(Sister) M. T., Mississippi.

"Abundance of wealth" as far as repertoire is concerned prevents me from giving you a precise answer, and there are no definite requirements for a senior recital such as you mention. But it is both customary, and advisable, to follow a certain pattern. By all means start with Bach. It may be an Invention or two, or the Fantasy in C-minor, or a Prelude and Fugue. Continue with a Sonata, one of the shorter and lighter ones by Beethoven, for instance. Haydn or Mozart would also do very well. Then you can have a romantic group, including Chopin, Schumann, and Mendelssohn; or Schubert and Weber. For the last group you may select anything you like best, by MacDowell, Rachmaninoff, Debussy, Albeniz, or others. An international touch, here, will add flavor to the program.

Although there is no objection to the performance of only one movement from a Sonata, it is more artistic to play the whole. In fact, I believe that all such programs ought to be composed on the same lines as those played by concert pianists, but on a *reduced scale* in every concept. The length should not exceed fifty minutes, and the numbers should be chosen with a great deal of care, avoiding anything that would overtax the student's technical possibilities.

Bre'er Rabbit, undignified? No, and you may well use it. A little humor is a wonderful thing on any program. Think of *Gollivog's Cakewalk*, *The Little Nigar*, *The Cat and the Mouse*, *The Little White Donkey*, *Bear Dance*, and many others. They are widely played, for it is only the music that counts!

Appendix to Trick Rhythms

When I thought the trick rhythm bugaboo had been ultimately disposed of, here comes an interesting letter from Miss A. M. S., Ohio:

"Perhaps my method in overcoming the trick rhythm will be helpful to others. Long ago, when I was playing a little Spanish piece, I used the word 'ha-ci-end-a'. In two against three, the last note of the 'two' group comes on the syllable *end*. Then I tried the three against four, repeating the last two syllables like this: 'Ha-ci-end-a/ *end-a*'. That makes the last two notes in the 'three' group come on the syllables *end*. It works like a charm, and even children can master it."

Well, this is ingenious, and it may prove a valuable help. For more clarity, let's put it graphically as follows:

Ha	ci	end	a	Ha	ci	end	a	end	a
+				+					

In working out the above, be sure to give a strong accent on the underlined syllables. I might suggest that instead of "hacienda" (which in Spanish means "ranch") you use such words as "I like play-ing," or "I can get this," thus bring-

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Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

ing to the youngsters an additional stimulus. And in conclusion: the above, of course, can only be an approximate solution, a starting point from which perfect and mathematical exactitude in the placing of the notes will be evolved through long practice. Here, once again, time and patience are in order.

The Metronome

"Are you for, or against the metronome?" This is a question which seldom fails to come up either verbally, or in writing.

Well, of course I am for the metronome, although since Conservatoire days I have held a gripe against the unsightly contraption invented by Maelzel almost one century and a half ago. In the first place, it looks so stupid, with its ridiculous shape recalling a pyramid of Cheops that had undergone a slenderizing diet. Then, it is so unreliable! I remember that old one I had, with its noisy, uneven click. It went "tick-tock . . . tick-tock . . ." When I tried to correct this irregularity by propping up one side, it went "tock-tick . . . tock-tick . . .," the other way. I finally threw the thing out the window.

Still, and in spite of its imperfections, it was relied upon by great musicians. Beethoven made markings in most of his works, then modified them to a faster figure later on. Ravel declared candidly that he "couldn't do without the metronome." And Debussy said, with a twinkle in his eye: "The metronome is good, at least for one measure." So far, so good, as concerns its use for musical composition. But when it comes to the matter of technical practice, the metronome is not only useful, it is absolutely indispensable. Even in its primitive form it was a desirable means to check up on tempo, to properly graduate the speed of exercises. It enabled us to stem our unconscious in-

clination to increase the tempo of the pieces we play year after year. So we put up as best we could with the old Maelzel pendulum, despite its inherent deficiencies.

Now, with the invention of the electric metronome, a new era has come. Contained in an elegant little cabinet recalling those cute personal bedside radios, it adorns a studio instead of disgracing it. Its beat is invariably smooth. A change of speed is obtained by a mere flip of the fingers, often without interrupting the performance. And last but not least, it never runs down! So now I am reconciled with the metronome, and I can strongly recommend its use to all those—artists or amateurs—who love law and order in music, who want to enjoy the self-confidence which a well-controlled performance is sure to bring.

For a thorough understanding of the many possibilities afforded by the electric metronome, may I suggest that one consult the booklet by Frederick Franz, "Metronome Techniques." It can be secured from the publishers of *THE ETUDE*.

Fear Not, Fear Not

May I add a personal experience to the first paragraph (Stage Fright) in the January issue of *THE ETUDE*? When I played for my graduation, Dean Parker of Syracuse University was present. I was introduced to him by a friend who turned to me with mischief in her eye, and said: "You're not one bit nervous, are you?" Whereupon Dr. Parker—cold-eyed and firm voiced—said: "The thing to do is to have nerves and know how to control them." Possibly he, today, would say: "Make up your mind, and then act on your decision . . . and not need a doctor's relief procedure but rather to aid the mind as a preventive measure." Respectfully submitted.

—(Mrs.) W. R. M., New York.

Undoubtedly stage fright, or nervousness, or "le trac" as they colorfully call it in France, originates mostly in the mind. Still I do not think anyone can completely analyze the mysterious interdependence which may exist between the mind and other organs of the body. The upset of the solar plexus to which I referred may result from mental anguish, but perhaps it can be the other way, and anguish may disappear when the upset condition of the nerves is taken care of.

You will notice that what I said regarding Caruso and other personalities in public life is in accord with Dr. Parker's advice to you; and that I refrained

from limiting the doctor's method curative action; in fact I do not see it could not act as a preventive, too used early enough. In any case, the nical aspect of the problem matters compared to the main issue, which is try to help the countless sufferers who are plagued by stage fright.

Personally I admit that I am a little skeptical about the effectiveness of words handed down from a secure, "by stage" position; for I recall the French story of a home militia captain who constantly lectured his men on bravery, heroism, fearlessness, intrepidity and other such virtues "controllable the mind." But when he had to lead charge in real battle during the Franco-Prussian War, his voice choked in throat and the sword he wielded shivered wildly in the air.

In conclusion: everything is good works. So I thank Mrs. W. M. M. her communication, which I gladly submit to our Round Tablers of *THE ETUDE*.

The Wind Bloweth

I am having trouble with Debussy's *Gardens in the Rain*, the part where the gust of wind comes in (Measures 64-71). I've fingered it, but it must be wrong because it won't stay in my fingers. I play everything else easily, but that part has me stopped. Can you help me out? —(Miss) B. O. L., Iowa

Yes, I think I can, for your SOS is familiar to my ears. Almost every has, had, or will have trouble in coming that gentle little storm in Parisian park, for its pianistic reaction is tricky and full of hidden traps. So, let's try to clarify matters by taking a look at the text: Measures 64-65, instance, are repeated exactly at Measures 66-67; but at Measure 68, third time the thumb of the right hand plays E instead of an E; then in the next measure a change occurs again, all of which easily creates confusion. Meanwhile, to make things worse, the left hand, tuates, undulates all the way through what seems to be a series of unpredictable intervals. All details must be "logged" in your mind.

To all aspiring performers of this famous piece, I recommend the following manner of study:

First: select your own, convenient fingerings for those seven bars, and write them all down. They must be adhered to most carefully.

Second: practice each single beat repeatedly; then two beats at a time; one entire measure; then two measures together; finally, the whole passage.

Important note: It will be profitable to use various rhythms of three and six, creating additional difficulty, the performance will be helped a great deal.

And now, last but not least: Allow stumbling whatever when practicing. Be patient. Use a very slow tempo, and mean, *very slow*. You will be surprised with the results, and probably, sooner than you think.

Preparing for Operatic Auditions

by *Evangeline Lehman, Mus. Doc.*

American Composer, Author, and Vocal Coach

Evangeline Lehman, Mus. Doc. (Mrs. Maurice Dumesnil), distinguished American composer, author, pianist, and singer, prior to her long period of study in France won unusual distinctions at Oberlin College, where she was graduated with honors in both piano and voice. Dr. Lehman has been decorated by the French Government. —EDITOR'S NOTE.

THE GREAT auditorium of the Masonic Temple in Detroit was still dimly lighted as the members of the jury for the Grinnell Foundation award their seats. Instead of sitting together as it is usually done, each of us went to a different location, until the end of the contest there was no communication between the adjudicators. In the wings, the contestants of both sexes were gathered, some eagerly waiting and doing a little preparatory vocalizing, others were quietly awaiting their turn. An arrangement with the Philadelphia La Scala Opera Company was at stake, plus two thousand dollars by which the winner would be enabled to study for one year, free from any material considerations. An atmosphere of tense expectation prevailed.

When the first contestant appeared on the platform, we did not know; for the list we had in our hands mentioned numbers instead of names, an excellent regulation which insured absolute fairness. For several hours the audition continued. When it was over, and the judges assembled in order to comment and release the verdict, there was unanimity at least on one aspect of the audition: many of these young singers, a few of whom were operatic potentials, missed the point through a wrong conception of what was expected of them, and they failed to rely on some of their qualities, the very ones which would have "gotten over the footlights," and conveyed a real message to their audience. Since similar opportunities are presented themselves, it will be of interest to future contestants to know the reasons for such failures; they can exercise a certain amount of self-analysis, resulting in better musical performance and a better attitude.

Not Voice Alone

Before anything else, each singer should realize that it is not always a great voice that wins audition contests: a singer with an innate artistic feeling, and a sincere desire to serve the Art of Music, will likely triumph over others endowed by Nature with better vocal gifts, but lacking the more intellectual attributes. Indeed, too many contestants have the mistaken idea that the jury is looking only for big voices. The effort which is directed toward emphasizing the volume of one's voice; so they force it, they strain it, instead of learning to use it with proper phrasing and breath-control, and acquiring the right placement which will permit an easy and natural emission in all registers alike. The art of singing, is there anything more beautiful than a smooth, flexible delivery which unfurls each musical curve in all its loveliness? Is there anything more effective than a well-planned contrast of shades? Young vocalists, as a rule, do not use properly the oppositions of light and shade: their nuances are set much too high on the ladder of dynamics, and their softest tones resemble more a *mezzo-piano* than they do a *pianissimo*.

There is, too, a great deal of misconception regarding the meaning of the words *opera* and *operatic*. More than that, young students are so impatient to "get into Opera" that they lose all sense of proportion and self-control. Mistaken by their ambition to achieve their goal quickly, they hold their teacher's fault for slowing down their progress, and they "try to outdo" one instructor after another, not realizing that the building-up of the necessary requirements is a slow process, involving considerable patience and stamina. Do not think of all that it calls for, besides the purely technical angle! When studying an operatic score, it is wise, at first, to leave the singing part out, and to proceed with a careful study of the libretto, its meaning, its atmosphere, and the various characters taking part in the action; then, to assimilate the one you are to represent, so thoroughly that the impersonation will come part of yourself. A study in languages (Italian, French, and German) will be of immense help in understanding the psychology, the spirit of the people concerned; think of such parts as *Isolde*, *Manon*, *Tosca*, for instance, to mention only a few.

Another subject to which young students ought to devote more attention is the development of a natural, unaffected stage presence. Lack of stage deportment often spoils whatever impression good singing might make. Never indulge in gesticulations while taking part in an audition; this is deplorable and always im-

presses the judges unfavorably. At this point my thoughts go back to an auditionist in a city of the Southwest, a *tenore robusto*, who, over-dramatizing his part, clinched his fist and taking resolute steps toward an imaginary traitor, shouted "Vengeance," on a high



EVANGELINE LEHMAN

B-flat! All of this seemed so ludicrous when done without scenery, and on an empty stage.

Of capital importance too, is the question of the accompanist. A beautiful voice, well trained, can be ruined by a poor accompanist. Evidently the best solution would be for those in charge of the contest to engage a first-class, specialized pianist to play for all the contestants. But this is impossible, for the rehearsals would have to be too many. Failing this, each auditionist brings his, or her own accompanist, and here the trouble often begins. Some of these benevolent

helpers do not possess the talent which would make them efficient collaborators. Sometimes they do not follow properly; they may either hurry, or drag, or play too weakly, thus causing the soloist to become nervous and insecure; or they may come in too soon, or too late, or even be paralyzed by fear and adorn the musical text with a rich crop of sour notes, and wrong harmonies. I remember one occasion when an inexperienced young lady became so panic-stricken at the keyboard that she turned several pages at the same time, and jumped from "The Marriage of Figaro" right into "The Magic Flute." Confusion followed. The girl who sang lost both voice and composure, and what she had anticipated as a great opportunity became a lamentable fiasco! Hence the absolute necessity of securing a seasoned, reliable, professional accompanist. The cost means little in comparison to the importance of the issue.

A mistake which occurs often, is the belief that by selecting a long aria, one will stand a better chance. Quite the contrary; if an aria is chosen, it is best to try to find a short, effective one. What matters here is quality, not quantity. It is also advisable to have an art song, as well as another aria, ready, in case the judges wish an encore, which is not unusual. Art songs require sensitivity, musicianship, style, and a fine penetration on the part of the interpreter. Here the intentions of the composer must be served faithfully, with purity and integrity, and without the help of dramatic exteriorization. More than anything, such a song demonstrates the contestant's degree of musicianship.

Ready-made maxims for success, conceived by managers with an eye to the box-office, and also to the audiences' applause, very often defeat the purpose of any sincere artistry, and should be avoided while the singer is in the formative period.

Why are so many young singers so lacking in the fundamental principles of music? If music, the most companionable of arts, could be put on a par with the studies of a medical doctor, an electrical engineer, a chemist, or an astronomer, it would certainly make singers — and generally speaking, musicians — more deeply aware of all the aspects involved in their chosen profession. Most of the young singers who take part in opera contests, however, hardly evidence a smattering of any serious musical culture. If they would really make up their minds to penetrate into music more deeply, to value and enjoy it as an intellectual and emotional stimulus, allowing their ideas of a career to evolve carefully and thoroughly, they would realize that music is not a business but a vocation, and settle down to the task of building up the proper equipment before thinking in terms of a professional operatic debut.

Another mistaken idea: feminine contestants especially are obsessed by the thought that they must be beautiful and glamorous in order to win out in an operatic audition. You do not need to be pretty of face to create a radiance of intense musicianship, for real beauty is a matter of the Spirit. If you cultivate a gentleness of thought, and a desire to bring forward the best that is within you, you will not fail to arouse in others a sense of well-being that will (Continued on Page 382)

VOICE

The Orchestra as A Municipal Asset

(Continued from Page 341)

in the place of the performers and have striven to give them the help they require. This is especially necessary on tour, when epidemics, sickness, strikes, hotel accommodations (good, bad, and indifferent) can affect the morale of the group at any moment. Situations arise which demand instant decisions, and each decision must be the right one, or the next concert may be seriously affected. For instance, during our transcontinental tour in 1946, we were caught by the railroad strike in Sacramento, California. Due to the general shortage in hotel accommodations, we had arranged that the Orchestra would live aboard our private train and, on a moment's notice, all service on our train was to be suspended for an indefinite period. What to do?

An Effective Message

"Our next three concerts were scheduled for San Francisco. With some difficulty I was able to get buses and trucks to transport the members and the precious instruments to San Francisco but the Orchestra members pointed out that if they stayed in Sacramento, they at least had their drawing-room and compartment cars to sleep in, even if they were not being serviced. If they went to San Francisco there was every indication that they would have to sleep on park benches, for every hotel was jammed with stranded travelers. I shall never forget the sinking feeling in my stomach when I *promised* to find hotel rooms for one hundred and ten people.

"Our three-day stay in San Francisco had been very widely publicized—it was an event! Many thousand people had bought tickets for the concerts and all the music-lovers of that area were impatiently waiting for our arrival. So I used the only weapons I could think of. I telephoned to everyone who had any influence. His Honor, the Mayor,—the chamber of commerce,—the local manager,—the newspapers and radio stations, etc., etc. My message was brief but effective. "No hotel rooms—no concerts."

Millions in Instruments

"How these good people accomplished the miracle I shall never know for all the hotels were already bursting at the seams. But suddenly, through some magic, there were hotel rooms for one hundred and ten. One of the concerts had to be played in traveling clothes because some of the trunks were late in arrival. Fortunately, nobody seemed to be bothered by the fact that Mr. Ormandy was wearing a tweed suit instead of a tail-coat.

"The musical instruments owned by the Orchestra and Orchestra members are valued at over a million dollars. They must be carefully transported in especially made cases, by railroad. They must be taken by truck from the station to the concert hall, and after the concert, transported back to the station and put aboard the train. Time must be allowed for adjustments of temperature, so that the instruments will have their normal

sound. Considering the delicacy of priceless musical instruments, this is a very important matter, and a constant cause for concern and attention. Ask any banker what it would mean to transport one million dollars in gold twelve thousand, five hundred miles through forty cities, making eighty local loadings and unloadings, always on time, and you have a picture of one of the great problems of the Management of the Orchestra.

The Orchestra's "Home"

"Notwithstanding all these possible contingencies, and the fact that The Philadelphia Orchestra is on the road more than any other organization, only twice in its history, since its founding in 1900, has it failed to keep appointments. Once was due to a blizzard, and the other occasion was a railroad wreck. I keep my fingers crossed for fear of breaking that wonderful record.

"The business management of the Orchestra requires a suite of offices in one of Philadelphia's large office buildings. Should you ever happen to visit such an office, you would find it very little different from that of a bank, an insur-

ance agency, or any other business. There is very little suggestion of music about it. The only musical note is our reference library and a phonograph which enables us to listen to trial records. Our music library, an immense and varied collection of orchestrations, is estimated to be the largest library possessed by any orchestra and it occupies five rooms in a building adjacent to the American Academy of Music. The latter is probably the finest auditorium in America, judged from an acoustical standpoint. Incidentally, the Academy of Music, now in its ninety-first year, is one of Philadelphia's historical assets. The outside of the building is of brick, and the interior surfaces are especially conducive to good sound projection. Echoes are reduced to a minimum and by some magic of physics, the Orchestra seems to sound better there than in almost any other auditorium. Practically all of the greatest actors and performers and singers who have appeared in America during the past century, from Edwin Forrest and Anton Rubinstein, to Tagliavini and Rachmaninoff, have been heard there. It was also in the old Academy that Lincoln, Grant, and all of the Presidents of the United States since their day, except Franklin D. Roosevelt, made important addresses.

A Remarkable Tour

"This year the Orchestra will give one hundred and seventy-seven concerts, from Toronto to Vancouver, and from Jack-

sonville to San Diego. The Philadelphia Orchestra gives far more concerts than any other orchestra in the world. The annual budget runs over one million dollars. The larger part of our expenditure is for salaries. The rest is taken by fees for soloists, railroads, hotel rentals, management, and advertising.

"In the matter of transportation the Orchestra travels in its own first Pullman train of seven sleeping cars, baggage cars, a diner, and a coach for members who prefer late hours and games to sleeping. The members of the Orchestra are abstemious and keep themselves in strict training throughout the concert season. A majority of the instrument players never smoke from September to June. No member takes alcohol of any kind before a concert. At various cities, when the schedule permits, we stop at clubs, hotels, the M. C. A., and always seek a place where the Orchestra members may have a swim in a pool, if they desire it. The preservation of the health of the performers is the most important item.

A Sound Artistic Policy

"Complicated and difficult as are the physical problems of business management, transportation, and present problems, the most serious concern of the orchestra is its artistic policy toward the public. This of course comes under the general direction of the conductor, who thus assumes a great responsibility in addition to his knowledge of the enormous repertoire for the orchestra, he keeps continuously reading new music from all parts of the world. He makes a most penetrating study of musical needs and desires of the public. He must keep an open mind regarding the Modernist iconoclasts and know how much the public will stand of music that seems abrasive to many hearers. He knows that Haydn, Beethoven, Wagner in their day were exorcised by the leading critics for music that is heard with joy by millions. He also knows that not all new music is unpleasant to contemporaries; it is confined to please a future generation, the exception of those whose ears are tuned to execrable dissonances. He knows that probably ninety per cent of such music is destined for oblivion. He must master the complex art of programming, so that the precious balance of musical types will result in giving the audience the thrilling exaltation and emotional release which is one of the highest of joys. Eugene Ormandy has met these challenges in magnificent fashion. The great strain of such a herculean task makes it desirable for the conductor to have occasional relief, through guest conductors. The visit of a guest conductor is also valuable, inasmuch as the members of the Orchestra may receive ideas of other personalities. Most of the great conductors of today and yesterday have appeared with The Philadelphia Orchestra as guest conductors.

"It is not exaggeration to say that probably The Philadelphia Orchestra says 'Philadelphia' to no fewer than a billion people throughout the world each year; and that the social and economic life of every citizen of the metropolis is affected directly or indirectly by the great prestige the Orchestra has attained. In these days, a city which has a fine symphony orchestra is neglecting one of its most important opportunities.



(International News Photo)

DETROIT BOY WINS RACHMANINOFF PRIZE

Seymour Lipkin of Detroit, has won the title of the "outstanding young pianist in the United States," as first award in the National Finals in the Rachmaninoff Fund piano contest. A special award as runner-up, was given to Garry Graffman, of New York, who was the Philadelphia regional winner in 1946. Grace Harrington, of Palisades Park, New Jersey, winner of the 1947 Philadelphia Regional contest, was given honorable mention. He is shown above with Mrs. Sergei Rachmaninoff and the famous piano virtuoso, Vladimir Horowitz.

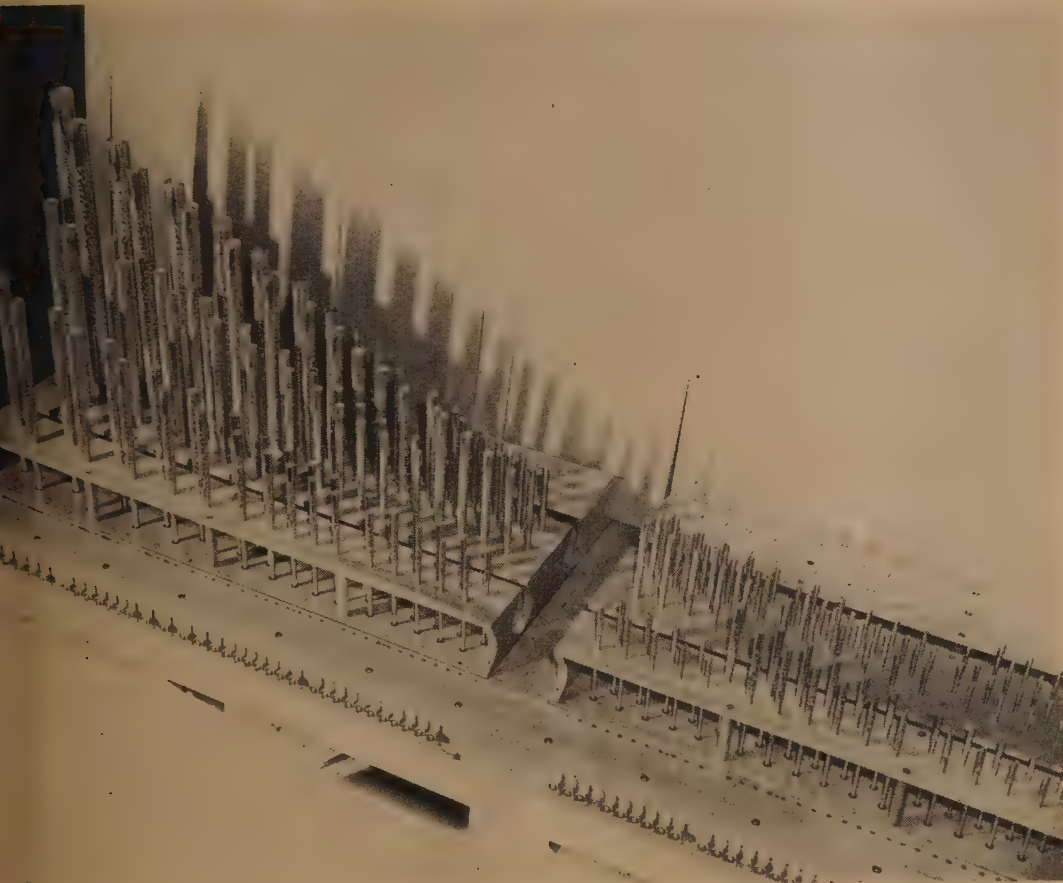
Should We Let the Pendulum Swing?

by Dr. Alexander McCurdy

Editor, Organ Department

THESE enlightened days one would think that with all of our experience, we would be able to build organs that would be entirely satisfactory. The pendulum swings back and forth and we go from extreme to the other. This is especially true of us in organ building. There are those of us who go far with the idea of the clarified ensemble that forget all else. One individual thinks that this combination is beautiful and another thinks some combination is beautiful. I heard of an organist who was playing the opening recital on a certain new organ. During his practice period he was playing hard while the organ builder was putting some finishing touches here and there. The organist had hit

certainly at the wrong end of the pendulum. During the Twenties there were nothing but solo stops, a few loud Flutes and many eight foot Diapasons. Without a doubt, from 1915 to 1930 the idea of a "diapason chorus" was to have a number of Diapasons in large scale, all at eight foot. We were saturated with high pressure Reeds; Reeds which would obliterate all else.



PICTURE OF A GREAT MIXTURE

Showing the Magnets as used on the Möller Organ

a combination that sounded wonderful to the organ builder and he ran quickly to the console and played what the combination was, saying that he thought it was beautiful. The organist promptly stopped the stops off and said that if it was beautiful he didn't want to use it. The poor old organ builder ended away in a daze.

Now just what do we call beautiful sounds? We have the sound of broad strings, the shimmering of the Celestes, the combinations of Flutes, Strings, Vox Humana, lovely solo stops like the English Horn, French Horn, Clarinet, and others; but if that is all, it's pretty tiresome. There are beautiful sounds in ensembles, such as the boiling full swell, the great Tremolo, the piquant sound of a choir ensemble. We have these things in a greater or lesser degree to a complete organ, whether large or small. There were many years when we, in America, were

Some of those keen strings of pure tin produced a most distressing sound. Nothing would blend, and during that period of thousands of large organs, apparently important, nothing of value was built. There is little question that much organ music is not too effective on these organs.

In recent years there have been a few organs built which are completely unenclosed; that is, an ensemble of the top manual, and an ensemble on the lower manual with an adequate pedal. Here the pendulum swings the other way and the situation may be just as serious. In this type organ, one receives the impres-

ORGAN



National Photo Service

CHARACTERISTIC ORGAN PIPES

F. A. Bartholomay Sons, old established organ manufacturers of Philadelphia, prepared this interesting model of organ pipes for exhibition purposes. They are diminutive in size but are drawn to scale. From left to right they represent: No. 1—Diapason (Foundation Tone of the Organ); No. 2—String; No. 3—Open Reed; No. 4—Closed or Capped Oboe (Reed); and No. 5—Stopped Flute.

sion that there is only one period of organ music and nothing else. In other words, the advocates of this instrument say that nothing has been written since Bach, with the possible exception of Hindemith! Fortunately, we all don't agree. After all, is it not true that every instrument should be built so that any type organ music may be played on it? One great organ builder asks, "Can you play music on that organ?" It is a good question and should be taken seriously.

There isn't much doubt that we must have an ensemble before we start, and not do as we did in the Twenties when we began with a harp, some chimes, a flute, strings, and a Vox Humana (or perhaps I should have put the Vox first).

Schweitzer has said that if one does not have an adequate organ he should not even attempt to play Bach. Actually, when I think of some organs in this country on which we have been playing Bach for years, it is no wonder that some people can't stand the great master! I had to play an organ recently in one of our large eastern colleges. The instrument was built about thirty years ago. It is in fine condition and everything works well. The building has excellent acoustics; in fact, they are too fine for the organ, as they do too much for the instrument. This organ has the so-called "diapason chorus" in every department; three eight foot diapasons on the great, (Continued on Page 384)

IN TEACHING string classes on the elementary level one is confronted with a problem which has two major aspects: namely, how to introduce the elements of technic most judiciously, and how to interpolate the psychological ground work leading toward musicianship. An approach which does not cover adequately these two factors, with emphasis upon the latter, is limited in its chances for success.

There are inherent advantages in teaching strings in a group, which should not be overlooked. As social and competitive experience, the opportunity to learn skills together with others is stimulating to the beginner. Many gregarious youngsters do not possess the patience to complete the early stages of instrumental training through individual lessons and solitary practice. But with the added incentives which come through group participation, many are converted to a regimen of school instruction plus home work, who might otherwise turn to different diversions. Incidentally, the social rather than the competitive angle, should receive the most stress with younger groups.

At the very first meeting of the class, which we will assume includes from eight to twelve pupils from the fourth or fifth grades, later to be divided into two groups, the instructor will wish to inspect the instruments as to size, fittings, and proper adjustment. This task provides the first opportunity for getting acquainted with each individual and a quick appraisal of physical and mental characteristics. While ostensibly a routine matter, with attention centered upon adequate equipment, in addition to the instrument and bow, a suitable chin rest and shoulder pad, rosin, carrying case, and covering cloth, this occasion presents an ideal situation for what we might call psychological conditioning.

If we examine all the elements which make for interest in any new enterprise, novelty would probably head the list. There is nothing which piques the curiosity of the beginning string player quite so much as the newness and strangeness of his instrument. Without the awakening of keen interest, the desire to explore the possibilities of this sound producing mechanism, the violin or 'cello may mean nothing more than it has meant in the past, a varnished receptacle for dust in a closet at home, or a shiny object in the music store show case. The best way to arouse this interest is to tell him about it.

First, the Violin

The first musical item which the instructor must sell is the maple, pine, and ebony box known as a fiddle. The personal pride and respect engendered in each student for his own instrument bears a direct relation to the attention he may give it in the first few weeks of instruction. Some of the nomenclature of the violin should be included as a part of the assignment in this first lesson. An explanation of the chief characteristics of the violin as to wood, shape, and construction, pointing out some of the best examples in the class without deprecating others, is an initial step in teaching care and appreciation for the tools with which the student is to work. Attention should be drawn to the fragility of the violin, particularly its weakest point, the bridge. While teaching respect for one's instrument is a desirable psychological objective, it serves a perfectly utilitarian aim in spared tears, repairs, and loss of time.

Musical values can be appreciated more readily as tone work progresses. At the beginning, teaching should be directed toward the most obvious and easily assimilated details. After the group has attained sufficient technique to play simple ensemble music, the problem of holding and directing interest is, at least partially, solved. Musical content then provides many of the incentives for practice. Before that time arrives, it is up to the instructor to supply many of the impelling motives. His approach should be simple and direct, lending assistance and encouragement where it is most necessary.

Psychological cushioning is needed particularly during open string work, and the first few lessons devoted

An Approach to Elementary String Class Teaching

by Leland R. Long

exclusively to bowing. Pupils tire very quickly; they become discouraged easily. Fatigue is the principal adversary; variety in approach, in repetition, and in review are the order of the day. Start at different places on the page. Start with something new, then return to the part not quite learned. Improvise a game. Making open string work seem enjoyable requires considerable ingenuity.

Technical Aspects

After establishing a correct holding position of instrument and bow, which is best done separately, the production of tone may proceed from the use of a small part of the bow, upper half or middle, to the use of the whole bow. Each problem will yield a solution most quickly when broken down into its simplest components. While there are several acceptable approaches to the question of teaching bowing, the acquisition of a light grip upon the bow before it is applied to the string is fundamental. This may be accomplished by having the class hold their bows with the proper grip, arms extended at shoulder level, with the bow tips toward the floor. Then, by applying pressure with the little finger on top of the stick and rotating the arm clockwise, the bow is swung in an arc until the tip is at the right. Carrying out the clock illusion, the tip of the bow describes an arc from six o'clock to three o'clock. The reverse of this motion requires application of pressure of the first finger, returning the bow to the original position. This exercise serves to relax arm and finger muscles, giving the feeling of transfer of pressure from first to little finger and the reverse, and it utilizes movements and pressures used in actual bowing.

An understanding of the production of tone through friction, and the necessity for a light grip on the bow, may be imparted more graphically through the bent stick illustration. Most children have pushed a bent stick or branch along the sidewalk. If it is flexible and held lightly, it will bounce. If held tightly, it will skid along. The bow is just such a bent stick, and is flexible in order to absorb the bounce as the hair is drawn across the string. This illustration is sometimes helpful in getting beginners to relax the club-like grip they are prone to take on the bow during first attempts. The fact that the bow is pulled in each direction, rather than pushed, is also helpful advice.

The two middle strings, A and D, are most natural to bow upon, and first attempts should be confined to them. Open string work should proceed to the outside strings only after a straight bow, with the hair remain-

ing upon one spot on the string, is achieved. There is no set time in which this may be accomplished, but permission to touch the outer strings may be withheld until the instructor is satisfied that control is established. That the bow must assume a slightly upward angle on each string, although it appears to be parallel to the bridge, should be thoroughly understood.

Just how much open string work should precede the introduction of the left hand is largely a matter to be determined in the course of class development. The little teaching of withholding procedure until certain technique is accomplished is a good one, if applied with discrimination. Open string work should continue as a part of daily procedure throughout the first semester of work, and must be repeated, continually, throughout the process of learning to play. Tone is the substance of music, and even very young students can understand the importance of developing a round, even tone.

While it is not the writer's intention to present a step-by-step delineation of method for the first year of string instruction, the few ideas he has acquired through a number of years of teaching experience which have been repeated, with the left hand, the use

of a beginning method which takes up the use of open strings at a time may lead to the acquisition of a poor position of the hand. An instruction book which follows a pattern may be used successfully if particular care is taken to establish a good position, and fingers adjusted to the one being emphasized are held correctly. Open string work, by rote, is desirable, involving the use of all of the fingers in position on the strings, playing the diatonic succession of notes beginning with the fingers. While studying the use of one finger on various strings, the position of the entire hand should be watched closely for tendencies to lapse into incorrect formations.

Methods

One is tempted, in discussing an approach to class teaching, to state dogmatically that the procedure with which he has achieved success is the best; therefore, it is advisable for everyone to follow a pattern closely similar. How wrong this view can be is illustrated by the wide disparity in the results of books. Each has its good points and bad, and no one seems to progress at the same rate. Before selecting a text, it is wise to study the particular class, to determine approximate level of ability and the span of each pupil, and center upon one method appropriate to the group. Usually a book which is simple and logically, providing a good scale of technical foundation, as well as tunes of an entertaining nature which bring this technical material into use, is best. In this type of book, a class may proceed at its own pace, and not miss essential ground.

Methods using a sharp key approach are more common with string teachers because they introduce the fingertips most natural to the beginner. The use of the flat keys involve stretches, particularly the lowered first and second fingers, which present difficulties not met in the keys of C and A on the upper strings. However, much of the orchestra material is in C and closely related keys, and these must be studied before pupils are introduced to the beginning orchestra. One solution is to use a second text using the Key of C approach before the first book has been completed. After fingering in the sharp keys have been learned, it is well to wait too long until these are too well set before introducing the other finger locations.

After a few weeks of instruction, including the technique, the instructor's schedule permitting, should be divided into two groups, although the process may involve the reassembling of several groups. Four equally matched violin pupils is an ideal combination for instruction, but division is largely upon the talent exhibited. It is better to have a full period with one outstanding pupil than to have that pupil to the level of a mediocre class, though policy and the ethics of the situation must be taken into consideration.

(Continued on I

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

THE United States Navy Band, a favorite from coast to coast—from Canada to Latin America, well deserves the distinction of being the "Topping Band of the American Navy." However, it more than a century of effort by individual commanders of ships, fleets, and stations on behalf of the United States Navy.

The first musician recorded on the log of an American-of-war was James F. Draper, whose name appears on the payroll of the frigate Brandywine, July 1825. For his services, Draper received the princely sum of ten dollars a month. Records and lists of officers and musicians of the Navy often were incomplete and inaccurate, and it is probable that musicians were on the Navy long before Draper's time.

Historical data of the years immediately following shows an ever-increasing number of references to naval bands and musicians. It was not until 1838, however, that we find a naval band officially recorded in the Pay-Table of the Navy Register. It consisted of a master, four first-class musicians, and one second-class musician.

From this year onward, bands in the United States became more numerous and, though no specific record was followed, great progress was made, largely due to the encouragement and foresight of progressive-minded commanders of ships, fleets, and shore stations. The advent of World War I bore powerful influence upon military music. Musicians of international note entered the service, and the greatest talent in symphony orchestras and world-famous bands became an invaluable asset. In a short time the service bands were recruited to full strength and equipped with the best instruments obtainable. These large and able bands stirred the hearts of our people from coast to coast. The people wanted music; the soldiers wanted music, and the Government gave music. It gave them good music, and at last the stirring and encouraging power of stirring melody was completely appreciated by our Government.

With the coming of the Armistice came the demobilization of the uniformed forces. The great bands that had aroused the nation began to disappear as quickly as they had been assembled. The big parade was over and glory gone. The band that had been maintained at the Washington Navy Yard and which had served admirably dwindled immediately to eighteen musicians. However, the Navy Department, now fully conscious of the value of band music, demanded a unit that would adequately represent the United States Navy in the nation's capital and throughout the United States.

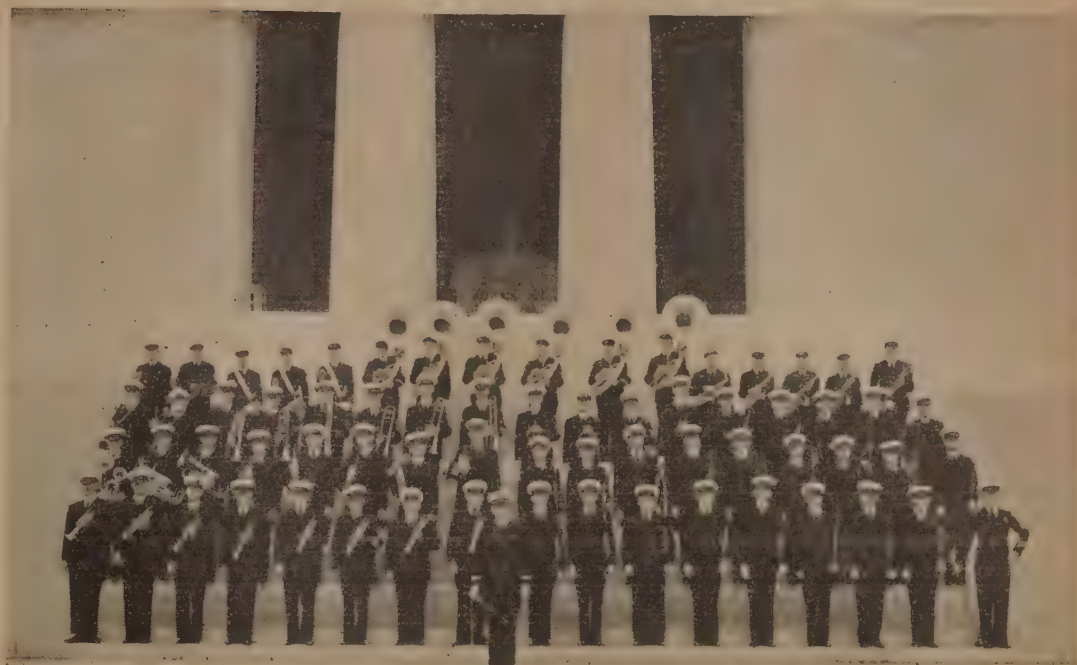
That year, the band known as the Washington Navy Yard Band was reorganized. During the years that followed, this band grew both in membership and quality, and by 1923, it emerged as a sterling organization which could boast of a roster of sixty-three outstanding musicians. It played its way into the hearts of thousands, including diplomats and a President who, deeply impressed by this outstanding band, requested a part of its personnel (thirty-five men) accompany him on a visit to Alaska, a journey which proved to be an ill-fated one, for President Harding passed away suddenly at San Francisco. The United States Navy Band bade their Chief farewell, the solemn strains of *My God, to Thee* enveloping the multitude as the body of the President was placed aboard the ship for the sorrowful return home.

On March 4, 1925, the day he was inaugurated in his eighth year, President Coolidge signed the special act of the sixty-eighth Congress, which recognized this band as the permanent representative band of the United States Navy, and which changed its name from the Washington Navy Yard Band to the United States Navy Band.

About this time the traditional sea-going uniform of the sailor was discarded and in its place the regulation petty officer uniform was adopted for all members of this band. Stately Washington paused to gaze in admiration at the first appearance of this natty band, and Washingtonians well remember the official debut of the new United States Navy Band as it marched down Pennsylvania Avenue, the famous parade ground of the world.

In the fall of 1925 the United States Navy Band left Washington on the first of its annual tours, tours

The Pride of the Navy



U. S. Navy Photo

THE UNITED STATES NAVY BAND
Washington, D. C. Lieutenant Charles Brendler, Leader.

by Lieutenant Commander Alfred Zealley

which had been authorized by Congress and approved by the President. In the years that followed, under Presidents Coolidge, Hoover, and Roosevelt, the United States Navy Band played for vast audiences in over five hundred and thirty-eight cities and forty-three states of the Union, as well as Canada, Alaska, Puerto Rico, Panama, Cuba, Jamaica, Haiti and the Virgin Islands. These tours, discontinued during World War II, were resumed later.

In 1937, for the first time during its sixty-year existence, the Canadian National Exhibition presented a service band of a foreign country as its featured musical attraction. It is an interesting commentary on the good will and fraternalism of the two great English speaking nations on this continent that, in the very year of the Coronation, the United States Navy Band should have been the honored guest of Canada's great exhibition. The acclaim with which Canada greeted this band is even more appreciated when one considers that, like England, her mother country, Canada maintains some of the finest military bands in the world.

Naturally, the musicians of the United States Navy Band are not required to coal ships and swab decks, but they are required to play music in any style, be it Bach, Sousa, or just plain "Boogie-Woogie."

To meet these varied demands, ninety names scintillate from the roster of the United States Navy Band, many of whom have come from symphony orchestras and the leading conservatories of music in America.

Apart from its military band performances, the band also performs as a full and complete symphony orchestra.

Because of this premium on versatility, the following subsidiary groups of the ninety-piece band can be assembled to furnish music on occasions for which the full band would not be appropriate, namely: Dance orchestra, swingphonette, recording orchestra, male chorus, two string quartettes, and the woodwind quintette.

The symphony orchestra which has existed since 1923, plays its series of winter concerts, a special feature for servicemen and Government employees, in the beautiful auditorium of the Department of Labor in Washington. A varied repertoire is presented to the musical minded public. In addition to the cycle of standard master works, a generous offering of rarely heard classics are often presented, some of them for the first time.

The high artistic standard maintained by the band has won the admiration of audiences and music critics alike.

When the Navy Department recently instituted the popular navy broadcast, "The Navy Show," it was only natural that Lieut. Brendler and the United States Navy Band's Symphony Orchestra should have been chosen as the featured musical attraction. The glamour of stage and screen celebrities, the music of the symphony orchestra, the Navy Hour Chorus, and the prestige of naval dignitaries and heroes were merged into a thrill-packed radio program which was heard around the world each Tuesday evening through the facilities of the National Broadcasting Company and the Armed Forces Radio Service.

The Dance Orchestra plays for official service dances, state functions, and (Continued on Page 388)

BAND and ORCHESTRA

Edited by William D. Revelli

Shifting-Sliding-Change of Position

by Morris Gombert

THE one playing aspect that characterizes all string instruments is that of shifting. This phase of violin playing is so important that it is safe to consider poor shifting as one of the greatest contributing factors in violin playing failure. If you ask the layman who dislikes violin playing why he harbors this dislike, he usually will imitate the caterwauling effect that is one of the results of poor shifting. The layman doesn't know that the difficulty lies in the shifting. He simply dislikes the results. Yet, fine shifting can materially aid in making violin playing really beautiful.

For some reason or other this subject is often mistaught and untaught more than any other phase of violin playing, except, perhaps, the technique of bowing. Still, really good players do shift correctly. However, they have rarely been taught how to do this. They have either stumbled upon good shifting or they have solved the problem for themselves.

Many fine players are not very analytical. They can rarely explain how they produce their shifts. As a result, the study of shifting is left to teachers who can't shift correctly themselves or, if they can shift correctly, cannot tell their students how to do this. In the years that the writer has taught, he has heard many students playing for entrance examinations at his school. He has heard and seen correct and incorrect bowing, good and poor general position, and various qualities of *vibrato*, but he has not in one single instance seen a system of shifting which does not fail somewhere in the course of playing. This does not mean that all students shift badly. Even though the writer has heard many students, he hasn't heard them all. He has heard enough, however, to indicate the fact that good shifting is rare.

This does not mean that the better writers on the subject have not recognized the evil. Many attempts have been made to cure it, and a few have come close to attaining their goal. The result of all this effort has been the formulation of certain rules which are correct for most types of shifting. It is an error, however, to attempt to fit the rule that works for almost all shifts to down shifts, in which the shift is made from a lower finger to a higher finger. As far as the writer knows, there is no text that correctly teaches this type of shift, while most of the standard exercises (which are based upon Sevcik's Op. 8) are definitely misleading and harmful. The only writer who seems to have hit upon the correct presentation of the solution to this problem, is Carl Flesch in "The Art of Violin Playing" (Vol. I, Page 28), and even he has not done more than hint at it.

Before taking up specific shifting problems, it is necessary to state a general rule: *Always shift in rhythm.* Adherence to this rule will automatically cure a great amount of shifting troubles. Let us see how this works.

All players know that poor shifting or sliding results in one or two effects. There is either a dragging, "meowing" sound or there is a spasmodic and jerky quality. The first is caused by shifting in a tempo that is slower than the tempo of the whole phrase. The second results from shifting faster than the general tempo—that is, ahead of the beat.

Those who shift too slowly may do so unintentionally, but usually they do so because they have the bad taste to like the wailing they produce. Those who shift too fast usually do so in an attempt to cut out the irritating sliding sounds. Their taste is usually not at fault—only their knowledge. Evidently good taste is not too rare, as this second group is larger than the first.

In order to cure either fault, it is necessary first to explain that a certain amount of the sliding sound is not only characteristic of violin playing, but it can be beautiful. The correct amount can be found by moving in rhythm. Let the student count in as *legato* a fashion as possible. Then have him move in a smaller *legato* fashion. This will give him a movement which is neither draggy nor jerky. Before proceeding further, the writer wishes to point out that the terms "shifting" and "sliding" are used to express the same thing. He has used both terms simply because different writers have favored one or the other in their works.

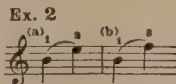
Change of Positions

There are five distinct ways of changing position:

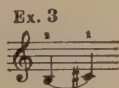
1. Starting and ending with the same finger.



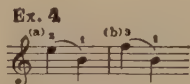
2. Shifting upward from a low finger to a high finger.



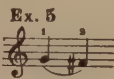
3. Shifting upward from a high finger to a low finger.



4. Shifting downward from a high finger to a low finger.

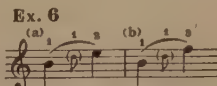


5. Shifting downward from a low finger to a high finger.



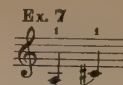
1. Shift Number One is easy to understand. The preceding discussion on shifting in general will take care of this type. From the physical standpoint it is important that this type of shift be mastered, as it is the basis for shifts Number 2 and Number 3.

2. The traditional manner of teaching this type of shift (Number 2) is correct. It is always presented in this fashion:

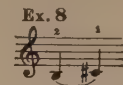


The principle involved is simply that the finger playing the last note in the old position must serve as the "carrying" finger into the new position. The small intermediate note acts as a guide for the hand. As the first finger (in this example) comes to D, the hand arrives in the third position. Since this small note is only a guide note, it must remain silent. This is accomplished by putting the new finger down exactly upon arrival in the new position and right on the beat. The shifting motion must not stop until the new finger comes down.

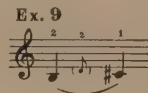
3. This shift is really the same as Number 1 except that many players are confused when they find it in a strange context. They understand this:



But this they do not recognize:

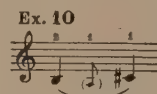


As a result they attempt to shift in this manner:



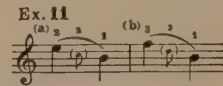
They make the fundamental mistake of using wrong finger as the "carrying" finger. This confusion can be cleared up by a simple rule:

In shifting upward, the finger to which the shift is being made is the carrying finger.



In actual performance the first finger would cut up to the second before the actual shifting began, cutting out some of the shifting distance.

4. In the fourth and fifth types (the downward shifts) almost all shifting troubles are found. This is due to the effort most players make to apply the preceding rules to all types of shifts. As a result they shift Number 4 in the following fashion:



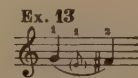
When played in this manner the result is smooth because the "carrying" finger goes too far before the new finger takes over. In actual practice this happens when this shift is performed correctly.



The inner notes here indicate the approximate position which the "carrying" finger will reach. The exact position will vary according to the size of the hand. A large hand, or one with long fingers, will not go as far as a small or short-fingered hand.

The idea in back of this is that this type of shift is a combination of shifting and reaching. As the player begins to shift, he must also reach for the new note. As soon as his shifting has brought him to the point where he can reach the rest of the way, the shifting is finished. As the new finger takes over the new note, the hand automatically falls into position. Those players who shift well always perform this in this manner. They simply have not analyzed it. The lack of analysis leads other players to attempt to shift according to a rule which works well only in shifts of the "one," "two," and "three" types.

5. The only possible way to perform the fifth type of shift is to revise the basic conception of shifting. Shifts are position changes. This type of shift is not a shift from position to position, but from finger to finger, or note to note. A better way of performing it is that this is primarily a change of fingers. Consider shift Number 5.



The usual explanation of this type of shift goes as follows: The shift is from the third to the first position. The first finger is the "carrying" finger. In order to get to the first position with the first finger, it must be put on the note E on the D string. When we arrive in the first position, put the second finger (Continued on Page 356)

those violinists who are interested in developing control of the bow, here is the exercise which I have always used to produce really excellent results. The value is two-fold: it trains the hand and arm to take long, fast, absolutely light bows, and it makes the player conscious of the part each finger must play in holding and balancing the bow.



more than two inches of bow, at extreme tip and frog, should be taken on each note, and the bow should be on the string before the stroke is made. The bows must be produced by a wrist-finger movement only.

After trying this exercise for the first time, nearly every violinist will probably find his bow waving around in the air wildly. With a little perseverance, however, a measure of control will be gained, and from then on every minute spent on it will result in increased coördination of the entire bow arm. It should be practiced until a tempo of 60 has been reached.

This interesting bowing was invented many years ago by Mr. Jacques Thibaud, when I interviewed him recently for THE ETUDE we spoke of it. He seemed surprised that it was known in America, and said, "I used to think it the finest bowing exercise in the world. Perhaps it

The Violinist's Forum

Conducted by

Harold Berkley



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

Prominent Teacher
and Conductor

the least reason to be discouraged. If you will practice along the lines I have suggested, and be in no hurry to play fast, your facility should improve one hundred per cent in six months. But be patient—and remember what Viotti said!

Sonata in F, by Handel

"... (1) At approximately what tempo should the first movement of the Sonata in F Major by Handel be played? (2) What is the proper bow technique for executing the constant and regular string crossings in the second movement of this Sonata? (3) In the passage



should the detached note receive a slight rhythmic accent? ... (4) Should the Largo in 3/2 time be counted in three or in six?"

—F. F. C., Ohio.

It was a pleasure to receive another letter from you, and I wish I had the space to quote it in full. Evidently you have an inquiring and conscientious mind—excellent qualities in a teacher.

The Handel F Major Sonata is too frequently neglected in favor of the better known Sonatas in D, A, and E. This is a pity, because the Sonata is not only a first-class teaching piece, it is also lovely music. The noble Adagio should be in the repertoire of all violinists who play frequently in church. Yet one rarely hears it.

The tempo of this Adagio should be about $\text{♩} = 56$. It should be played in a broad, singing style, with every note given its full value. Most young students have a tendency to hurry the sixteenth notes, which detracts from the gentle flow of the music. Well played, the movement projects a mood of warm, dignified kindness.

(2) The passages involving repeated alternation of strings should be played between the middle and the point of the bow. Short strokes should be used when the passages are soft, the *crescendi* and *diminuendi* being brought out by increasing or decreasing the length of the strokes. The bow pressure should be quite firm at all times.

A point to notice in these string crossings is the amount the bow rises and falls. It should be only just enough to leave one string and take the next. Too large a

swing of the bow makes for a deterioration of tone quality, and it is, unfortunately, a very common fault.

(3) In the passage you quote, the first note of each group should be slightly stressed. This is brought about almost inevitably by the necessity of using as much bow for the Down bow note as is used for the three succeeding notes on the Up bow. The fact that the Down bow must travel three times as fast as the Up bow will give the notes in question the necessary extra prominence. I used the word "stress" rather than "accent" advisedly, for these notes must not be in the least struck or "bitten" out.

(4) The *Largo* is basically a triple rhythm, so, instead of counting six, why not count "ONE, and, TWO, and, THREE, and"? This brings the chief recurring pulses on the numbers, which will emphasize them in the mind of the student, and he will subconsciously play with broader phrasing and a firmer rhythmic pulsation.

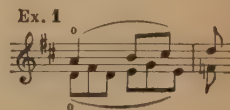
Next time you write, please don't apologize for "bothering" me. Your letters are always welcome.

Two Against Three for Violinists

"I often read in THE ETUDE about pianists having trouble playing two notes against three, and three notes against four, and I wonder do any such combinations of rhythm ever occur for the violin? ... If you could give me some examples, I should like to try them."

—(Miss) C. D., New Jersey.

Rhythm combinations of this sort are very rare in the violin literature, for, after all, we have only four fingers to play with, whereas the pianist has ten. Of two against three, there are some isolated groups in Kreisler's cadenza for the first movement of Beethoven's Violin Concerto; for example:



Of three against four, the only example which comes to mind at the moment is a five-measure phrase in the slow movement of the Sibelius Concerto, of which I have space to quote only the fourth measure:



For a pianist, the study of such combinations is excellent for the development of rhythmic accuracy and for independence of fingering; there is no reason why it should not be just as beneficial for a violinist. Here are a few examples for you to work on—



and I hope that you enjoy yourself with them.

To Develop Speed

Will you please tell me, in detail, how to build speed? I have played the same four years. Have just finished the Beriot Concerto No. 7, and am half through your edition of the Rode Caprices. ... I seem to lack coördination and a very moderate speed, and the more I practice, the worse the coördination becomes. I have the same trouble with scales or something memorized. At times the notes are uneven within a beat. Then again, the two hands don't seem to work together. Sometimes, when I seem to have worked up a little speed, I just stop right in the middle of a passage for no reason at all. ..."

—Miss M. M. K., Ohio.

When I first read your letter my immediate thought was that you had been ahead too rapidly. Now, re-read the letter, I feel very certain that this is the case. Every symptom you describe indicates it.

It means that you should retrace your steps. By all means continue with the Rode Caprices, but practice them very slowly and be in no hurry to pass one to another. It would be good for you to spend three or four weeks on the Caprice. But while you are doing this you should go back to the later works of Kayser, and from there on to the first two Books of Mazas, then to the Rode and the Fiorillo Studies. Start with Kayser, take two of the fluency exercises, find the tempo at which you can play them through with evenness and accuracy, practice them at this tempo for a few days, then gradually increase the tempo. After you have developed a fair facility in these studies, take two others and work on them in the same way.

For scales and arpeggios should be practiced in a like manner. Take them at a moderate tempo until the intonation is perfect and you have acquired an

absolute evenness of fingering.

Above all, be patient. Don't make the common error of "trying out" a study or a scale rapidly after you have practiced it slowly for a day or two. That one "performance" could well cancel the good practice you had done in the past days. About a hundred and fifty years ago Viotti wrote that the faster a piece of music must be played, the slower it must be practiced. That dictum is as true today as it was the day he wrote it.

Of course, the lack of coördination between your two hands may result from shortcomings in your bowing technique. I can't be sure that this is the case, but it is not at all unlikely, for very few violin students have a right arm technique as well developed as the technique of the left hand. If you have any reason to think your bowing is not all it should be, I would advise you to look over your back numbers of THE ETUDE for the past three or four years and study carefully anything that has to do with bowing. Pay particular attention to the issues for December 1943, January and March 1944, November 1945, November 1946, and March 1947.

In your letter you mention studying the Mozart-Kreisler Rondo. This is an excellent solo for developing facility, but it should be studied slowly for at least a month before any attempt is made to approach the correct tempo. Were you as patient as this with it? The *Rigaudon* from Kreisler's "Sicilienne and Rigaudon" is another solo which could be a great help to you if you would study it as the Mozart Rondo should be studied.

It is probable that you began to study the violin later than the ideal age of six or seven, when natural coördination is most easily acquired. But you have not

More Information About the A. G. O.

Two of our readers have written to tell us that this department was in error when we stated in the March, 1948 issue that an organist has to pass a difficult examination in organ playing and advanced music theory in order to be eligible for membership. We were thinking of course about the examinations for the "Fellowship" and the "Associate," and our correspondents are entirely correct in asserting that any reputable organist or choir director who has been recommended by two active members in good standing may be elected to membership in the American Guild of Organists by the Council, and without taking any examinations whatever. But to become a "Fellow" or an "Associate" the member must pass a very rigid examination.

K. G.

What About Counting Aloud?

Q. I will be so happy if you will help me with a problem. I am a music teacher, and I have trouble in getting my pupils to count aloud correctly. I teach them to count *one-and* so as to have the eighth notes correct, but I think they ought to count an *and* for the quarter notes too, so as to keep the rhythm steady. But they want to leave out the *and's* except when there are two eighth notes to the beat, and this makes the time come out all wrong. Thank you so much for your trouble.—Mrs. G. L.

A. Counting aloud is a device for helping an inexperienced player to keep the rhythm steady. It is like asking school children to clap while singing, or band members to tap the foot while playing. All these are based on the fact that rhythm is the movement in music, and because it is an organized, somewhat systematic type of movement, a regular muscular movement of some part of the body helps the beginner to keep his playing or singing steady as to the basic beats of the music—called the "pulse."

But all these devices are like crutches—they should be used only temporarily and discarded as soon as the pupil can get along without them—else his playing will become mechanical—it will be based on arithmetical concepts rather than on the flexible flow which characterizes the rhythm of most music. I have no objection to asking children to count while they are first learning the elements of music notation—if it is necessary. I myself often asked school children to clap while singing—or to point rhythmically to the notes. But I object strenuously to setting up any of these devices as ends in themselves. They are a means to an end, and as soon as the end is fairly well accomplished they should be discarded.

My advice to you is that you sing or play the phrase that has the eighth notes in it, asking the pupil to sing it after you, beating the pulse or clapping the hands while singing. When he can sing it steadily, ask him to play it so it will sound the same way. Now have him examine the notation closely, directing his attention to the fact that there are two short notes at that point, rather than one longer one. Have him both sing and play it as he looks at the notation. After two or three attempts he will probably do it perfectly, and if he is a bright child he will play the eighth notes correctly in the next piece that he takes up. But if he does not, then

the teacher will refer back to the first piece, reminding the pupil of the two quick (but steady) notes. Have him sing it again, clapping as he sings. Now have him play it, making it sound the same way. Turn to the new piece again, asking him to sing or play the phrase containing the eighth notes. If he cannot do it after several attempts you are probably justified in teaching him the counting scheme, although I myself would keep on with the "by ear method" a little longer. However, if you decide that he is not going to get it that way, then by all means tell him that he must count an *and* at each pulse, whether there are eighth notes at that point or not. His playing will be more stilted if he learns by the counting method, and that is why you will ask him to stop counting aloud just as soon as he can do without this crutch.

Can An Older Man Become A Music Critic?

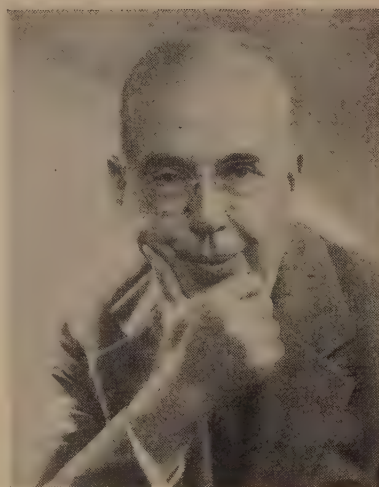
Q. In THE ETUDE for March 1945 you gave some advice to a young man on how to become a music critic. I am much older than your correspondent M. E. M., but I have found your article very interesting, and I would like to further my own studies in the direction of music criticism. Until 1931 I played professionally for about ten years, and I have had training in both symphonic and chamber music groups. I have completed most of the violin repertory, but at present my vocation is in the business world. However, my number one hobby is music, and your suggestions will certainly be appreciated.—L. G.

A. A music critic must have at least three things: (1) he must know music; (2) he must be able to write clear, correct English, with at least fairly good style; (3) he must know something about the other arts. These are the things I

Questions and Answers

Conducted by

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advised the young man to study, and since he evidently has a brilliant mind I thought he might make a good start on them in a period of five or six years—devoting all his time to study.

But your case seems to me to be quite different, and on the basis of the information given in your letter I do not feel like encouraging you to attempt a career as a professional music critic. In the first place, your music study seems to have been almost entirely along the line of stringed-instrument playing. But a music critic must know *all* music, vocal as well as instrumental; and of course this must include piano music. To start now to become acquainted with the entire musical literature, including standards of performance in all the various musical media; and especially to do this "on the side" while working at a full-time job not connected in any way with music—well, it seems to me impossible of achievement.

Why not continue to use music as a lovely hobby, playing your violin in some amateur ensemble group, reading many books about music and musicians, and beginning at once to make a collection of phonograph records of both vocal and instrumental music? Give yourself the fun of following a musical score while listening to the recording of the music; and if after some public concert or recital you have the impulse to write a critical—that is, an *evaluating*—account of it, by all means give yourself the added pleasure of expressing on paper your opinion of the performance.

But don't worry too much about having what you write put in print—or being paid for it in money. That is, after all, a minor matter. I myself have written hundreds of little essays on various subjects which I have never even submitted for publication; and yet writing these essays was not a waste of time. It was good fun because it helped me to get something out of my system that was clamoring for expression; and such writing has clarified my thinking along a number of lines. I believe in both music and writing as wonderfully satisfying avocations, but I do not feel that very many people ought to try to become professional musicians or writers. You will probably not like this reply, but you asked for my opinion—and I have given it to you honestly and straightforwardly.

Q. 1. I am an amateur pianist, still under instruction, and my love for music has no bounds. I have recently changed teachers because I found to my disappointment that my former one had no system was just a case of learning to play pieces. My new teacher is much more of a disciplinarian, and under his instruction I am studying some Czerny etude book of studies in part playing by Et Fowles, a Haydn sonata, and so on. Improvement in my playing has been marked and my teacher expects to have me take up a Mozart sonata soon, later on some Brahms. Have you any suggestions?

2. I find that I have one serious weakness, namely, in the fourth finger of hand. Are there any special studies you could suggest to cure this trouble? Another fault of mine is the habit of using flat fingers. How can I learn to curve my fingers?

3. In the August ETUDE 1947 I especially liked the song, *Liberty, Now Bow*, and I should like to arrange it for four male voices so that it might be sung by the Y.M.C.A. male voice choir of which I am a member. Is this permissible under the copyright law?—P. D. C.

A. 1. Teachers of piano hold widely divergent views concerning the place of technical exercises in piano study. One extreme are those teachers who believe that one should work on mechanics that is musically interesting, and the pupil's interest in learning to play pieces more and more perfectly will to spur him on to much greater effort than he would exert if he worked only on technical material. At the other extreme are those teachers who assert that technique as such should be the primary objective until the pupil has learned well enough so that he can perform music with some artistry.

Probably the sanest method lies somewhere between these extremes, and I believe that the majority of fine teachers now give their pupils some pieces of the very beginning, but, as technical weaknesses become evident, they give exercises or search out studies that give the pupil extra practice at points. Let me hasten to add, however, that there often comes a time in the student's life when he realizes that his musical progress has been greater than his mechanical progress; and at that time he is likely to inform his teacher that he would like to work on mechanics almost exclusively for a while, in that he may develop a more advanced technique. And if the pupil does not inform his teacher, the latter is very likely to tell his pupil the same thing! But better if the pupil takes the initiative so that, realizing his own deficiency, he informs his teacher that he wants to work on mechanics. Evidently some of this sort has happened in your case, and I am glad you are making such progress.

2. I believe that your weakness in the fourth fingers derives from wrong position. The material you have been studying under your new teacher contains plenty of fourth finger work in it, suggest that you begin at once a course of fairly slow practice, especially Czerny exercises and the Haydn sonata. Require yourself to play with straight fingers, and do it slowly enough so you do not slip back into your old habit. Do this until you have acquired the habit of curving the fingers without thought about it at all.

3. In order to arrange this song for four voices you would have to secure the permission from the copyright owner.

Wednesday Afternoon With the Cecilians

by Dorothy Greener

"IF YOU please, ladies!"

It is the clarion call to attention by the president of the local Cecilian Music Club, and its summons may not be denied.

There is, nevertheless, a sort of reckless abandon to the spring meeting of the organization—a suppressed exultation of "Leave the dishes in the sink, Ma," that bodes ill for the fatigued, hungry, and thoroughly unmusical hands who will be looking for their dinners that evening. Here this afternoon, however, it is the soul that is being fed, and the portions are generous, sugar and spice are heaped!

Faint scraps of the conversation float to the surface: "I adore Bach! He's so contrapuntal!" and "I always like any composition as long as it's by Liszt. Especially his Second Rhapsody—it's so Hungarian! I can just see those gypsies dancing madly and telling fortunes and everything..."

A rosy dowager in the third row, with something that looks like a molting feather duster in her hat, waves her hand in the air. The president scowls and says, "The Chair recognizes Mrs. Binns."

Mrs. Binns arises, "a-hems," and radiates smiles north, south, east, and west. Then she chirps, "Madame President, I move that we open the meeting with *The Bells of St. Mary's*."

"For the fifth successive meeting, Mrs. Binns, I've told you that we cannot take up precious time with *The Bells of St. Mary's*. Why don't you sing it at home before you come?"

Mrs. Binns pouts, sits down, and the president claps her hands for full attention. She is silken-clad, over-dressed, her hair a rhapsody in cobalt blue (\$2.50 at the exclusive Beauty Shoppe). What a Valkyrie she'd be! Put a breastplate and buckler on her and "Ho-To-Ho!" She has held the president's chair for five years by right of eminent domain—plus the fact that she snatched it when nobody was looking.

She speaks... her voice has a muted trombone quality, an excellent thing in Woman. (It is also capable of blasting her husband six feet out of his chair at home.) In her far-flung youth she undertook the study of the vocal art and she enunciates beautifully. In fact, at that time she learned how to roll her tongue and has been rolling her own ever since, willy-nilly, words like "Tschai-kor-r-sky," and "May I have your attention?"

There is the dying murmur of fifty-odd voices recently breaking off conversations as the president speaks sharply on the table. She clears her throat, and the ladies look at her expectantly, bird-like and intent. "Web-stah," she begins, "defines cul-chah as the lining or refining of the moral and intellectual fabric. That is our aim here in the Cecilian Club—to uplift, to raise, the cultural standard of our little community to its highest level."

Two angular members on the front row cup their hands over their mouths and enter into a kind of F. B. I. conference:

"That hat! What surrealist designed that monstrosity?"

"Any woman who would turn down my paper on the Politics of Beethoven would wear anything."

Madame president frowns, coughs, bangs with her heel, and snorts, "Really, ladies, I must say! We must have order!" The Cecilian Club nods and smiles.

Madame President clears her throat and continues, "As I was saying before I was disturbed, our programs are carefully planned with this end in view, and our soloists chosen for their training and experience."

"I know all our old members are well aware of the natural benefits to be derived from membership in our organization. Their efforts in spreading the word and training new members have, however, been a little lackadaisical this year. Come now, ladies! Let us put our shoulders to the wheel and fly to Elysia for higher



MISS BLOOMINGDALE

membership. And remember that only five dollars a year, plus tax, is your admission to a FULLER LIFE!"

She stands with her left hand still raised high in a magnificent gesture, as the ladies clap and voice their enthusiasm. Tasting heady success for a fleeting moment, she is reluctant to lower her hand, but does so finally, when she can no longer hear the faintest murmur from the farthest seats.

Then she gets down to business:

"As Miss Quirt, our secretary, has to leave early for a hair appointment at the Beauty Shoppe, we will hear her report without further ado. Miss Quirt!"

Miss Quirt rises to her feet as if shot out of a cannon, her book, suddenly finding no lap, falling with a thump. She recovers it with one hand in her dash to the table, and straightarms the president out of the way with the other.

Settling her glasses on her rather intangible nose, she begins the report:

"At the last monthly meeting we decided to engage the Euterpe Women Singers for an evening concert at the high school, but they told us they couldn't come because Mrs. Scott's little boy has the mumps, so we had to get somebody else. (As a matter of fact, they really told us they couldn't come two days ago, but I put it in here...)"

Mrs. Colton arises and says, "Madame president, may I share the floor?"

"Mrs. Colton, go ahead."

"If Mrs. Scott will apply eucalyptus-au-benzoin to the baby every twenty minutes all night long, the child will be all right tomorrow."

Madame President freezes the observation with, "I'm sorry to say, Mrs. Colton, our subject today is 'Mozart,' not 'Mumps.'"

Vociferous glares and applause.

Upon receiving the "go-ahead" nod from Madame President, Miss Quirt, with a nervous but pointed glance at her watch, draws a quick breath and plunges headlong into the interrupted report.

"After much discussion at a special meeting, it was

decided to get Mrs. Esther Dinkle, well-known soprano of this town, to take their place (the Euterpes, I mean) and it was voted I should call her. I did and she said yes.

"We are lucky, indeed, to get Mrs. Dinkle's services, because, as everyone knows, she studied in New York City with the great Donsuspiro. Let us hope that every member will do their part to get out and sell tickets. So much for that."

"I am sorry to say that at the last meeting a very heated debate took place among the ladies about the subject of voice trials for our glee club."

"For some time we have been hearing remarks to the effect that a few of the women in the soprano section whoop too much. (I am only saying what I heard.) Certain other members who sing in that section felt that maybe these other members didn't even belong in a glee club. This, as you can understand, caused some ill feeling, so a vote was taken about the voice trials. According to an almost unanimous vote, we will go on as we have been with no voice trials. (Only five members were willing to take tests)."

"Respectfully submitted, Geraldine Quirt."

"And now I must go!" She scurries out in an important flurry of excitement.

The president rises majestically.

"Thank you, Miss Quirt," she calls to the back, rapidly disappearing out the doorway.

"Ladies," she addresses the meeting, "I don't think we could have done better than Mrs. Dinkle as soloist for our concert. She will be sure to give us the best there is in music, offered in (Continued on Page 382)"



MISS SPIKES

A Basis for Piano Technique

A Conference with

Aurora Mauro-Cottone

Brilliant Young American Pianist

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

Aurora Mauro-Cottone, still in her early twenties, ranks among the few young pianists whose performances are rewarding for their deep musical sensitivity as well as for command of technique. Born in New York, of Italian parentage, Miss Mauro-Cottone has a distinguished musical background. Her father, Melchiorre Mauro-Cottone, was a noted organist, composer, and teacher, who at one time served as organist of the New York Philharmonic-Symphony Orchestra. The child gave evidence of her own musical capacity before she was three. Possessing absolute pitch and a singularly acute ear, she played anything she heard before her formal introduction to the piano. She began her studies with her father. Then, between nine and twelve, she suffered a series of childhood illnesses, together with a marked distaste for practicing. At thirteen, she resumed work with her father, making such rapid progress that she was soon ready for artist coaching, which her parents thought wiser to seek outside the family circle. She studied with Maria Carreras, Paul Stassevitch, and Egon Petri who, in 1940, invited the girl to teach at Cornell University. In 1939, the young Aurora made a brilliant New York debut, following which she went back to serious study. She played occasionally, but was haunted by the fear that her progress might be due to her father's standing rather than to her own abilities. This fear was allayed, once and for all, when (1943) she won the American Artists Series Award, offered by the Brooklyn Academy of Arts and Sciences to the outstanding young musician of the year, in all fields of activity. Miss Mauro-Cottone competed with other pianists, violinists, and singers (some of whom have since gained recognition) and won the award which consisted of a cash prize plus a recital in the formal Academy series. Since then, Miss Mauro-Cottone has been heard throughout the United States as recitalist and orchestral soloist, and has broadcast over the CBS Network. In addition to her concert work, she teaches in New York City —EDITOR'S NOTE.



Photo by James A.

AURORA MAURO-COTTONE

“AS a general thing, the young pianist flounders about in a bog of confusion before he comes to realize what his task really is. He wishes to make music, he hears lovely sounds and effects in his mind, and so his first step is to translate his mental concept into sounds on the keyboard. For this he needs fluent, obedient technique, and his second step is to set about developing this technique. Now, piano playing is done with the fingers, and the logical inference seems to be that a sufficient number of hours of finger drill at the keyboard will give him the technical fluency he needs. Thus, in third place, we have the time-honored spectacle of the good little student sitting at the piano, playing finger exercises. It takes time—often years—for our student to realize that this process is not going to do him much good!

“I do not suggest that finger fluency can be omitted! My point is that finger drills *alone* are not technique. The next time you have the pleasure of hearing some truly great pianist, make a conscious analysis of his (or her) technical equipment. You will find that the playing which so delights you is not merely a series of quick, brilliant finger passages, but, rather, the continuity, the wholeness with which such passages unite to build an unbroken flow of music. You yourself may play a fast, even scale—a dozen of them, even—but when you come to transfer such scale work to a rapid musical passage, you get into difficulties. The difficulty is not a deficiency of finger motion; it is the lack of that even, unbroken continuity which is the ultimate hallmark of accomplished technique.

“Finger work, then, is only a *part* of technical equipment. The other parts resolve themselves into a complete coordination of many other sets of muscles which never come into contact with the keyboard and which, at first glance, seem to have nothing to do with piano playing. They have much to do with it, though, and the earlier the young pianist realizes this, the smoother will be his technical progress.

“If technique depended on finger action *alone*, one would hardly need to practice! Just spread out your hand and wiggle your fingers—see how quickly and

freely they move! Why can you not apply that easy, natural ‘wiggling’ to a Chopin Étude, let us say, and dash it off as gloriously as does Rubinstein? Doubtless you could—if finger agility were all! Fortunately or unfortunately, though, it isn’t all; and before we can play Chopin Études we must learn to manage more than our fingers. We must acquire an overall integration of muscular motion that enables us to play piano, not only with our fingers, but with our entire bodies. That is actually what we do. And to achieve this complete integration of motion, we must bulwark our finger work with pianistic thought.

Proper Posture Important

“Are you conscious of the way you sit at the keyboard? Can you control the release of your body weight? Have you given thought to what it is that supports your arm when you extend it toward the keys? These are the starting points in acquiring the stabilized coordination which alone builds technical continuity.

“When a new pupil comes to me, the first thing I do is to ask him to sit before the piano—not to play; just to sit. In nine cases out of ten, he slumps in his seat. Then I ask him to jump up quickly; and he needs a second or two to twist about and adjust himself for a spring. That proves that his posture is wrong. The way to sit at the keyboard is to balance the body in such a way that, when both feet are firmly on the floor, you can spring up immediately, without preparation and without tension. Since no two people are built exactly alike, I shall not try to tell you *what* to do to bring about this effect. Try the effect for yourself. When you can spring up from a sitting posture freely and easily, you will be sitting correctly.

“The proper sitting posture is the start. Next, *don’t* hold your elbows at keyboard level. Keep them just a little higher than the keyboard. See that your wrists are neither low nor high, but in the perfectly normal position they will take when you make a fist. (Naturally, you do not want the tension of fist-making at the keyboard; I use it merely as an illustration of what

the ‘normal’ wrist posture should be.) If posture bows, and wrists are in good order, your finger on the keys will be free. You will experience no tension in the arms because good posture assures the support of the chest muscles.

“And so you begin to play. And when you do, encounter further need for the pianistic thought which brings the continuity of motion which builds technique. Take, for instance, the often vexing problem of passing the thumb under. Certainly, it is the thumb that passes (or moves), but that action is not the cause of the difficulty. The trouble lies in putting down the second (pointer) finger immediately after the thumb has passed. And the solution lies, not in a passing of one finger, but in a quick, relaxed *shift* of the entire hand. What you do, actually, is to pick up the thumb from its position over Middle-C and move, or slide quickly along in exactly the same position over the next key. You don’t twist or turn—you shift. Another common cause of pianistic grief is the weaker action of the fourth and fifth fingers (which are on one tendon and therefore need more care, if they are to move as freely as the other fingers which have separate tendons). ‘Trick’ here is not to lie on the fifth finger, but to sinuate a slight (and relaxed) rotary motion of the hand in the direction of the thumb.

“The earlier the young pianist learns to master control of body weight, as it is released to the keys through the arm, the more readily will he master dynamics *without tension*. The more softly you play, the less weight you release; the more loudly, the greater weight released. A good exercise is to play a fast study—one of Hanon’s let’s say—going through the piece at different arm weights, from a pianissimo through a good *crescendo*, to a marked, but never excessive, *fortissimo*—all at the same even scale.

“The great problem of acquiring evenness can be solved partly by listening awfully for evenness, partly by trying to move all the fingers with exactly the same pressure. Naturally, different kinds of notes require different finger actions. Brilliant, almost staccato, tone comes through high finger action, while soft tone (softer both in dynamics and in quality) comes through the low finger action that keeps the motion of the fingers as close as possible to the keys. But whatever the action desired, the pressure of the individual finger must be equal, if evenness of tone is to result.

“Every pianist has individual problems, resulting from the natural structure of his hands; and whatever they are, they can be solved by conscious application of the principle of complete bodily coordination. The pianist’s own chief problem is that of the small hand. The over-small hand brings with it (Continued on Page

A delightful, well-constructed waltz of the kind that "fits the fingers." Miss Wright comes from a distinguished Missouri family. After being graduated from Howard Payne College with honors, she continued her studies in Chicago (Columbia School of Music and Mary Wood Chase) and in Berlin (Josef Lhévinne). Returning to America, she has held many excellent teaching positions and has made a reputation for her excellent melodic teaching pieces. Grade 3.

N. LOUISE WRIGHT

361

legato sempre

pp *f* *p* *p* *p*

cres *cen* *do* *molto* *ff* *fz*

fz *fz* *fz* *fz* *fz* *fz* *p*

decrese. *decrese.* *pp*

decrese. *senza repetizione* *D.C. al Fine*

HUNGARIAN DANCE

No. 4

Brahms' fourth *Hungarian Dance* is almost pure Gypsy. Brahms is said to have gotten the Gypsy themes from *Édouard Remenyi*, with whom he toured in concerts. From 1852 to 1869 the famous dances originally appeared as piano duets in four volumes. The first volume was finished when Brahms was nineteen. Mr. Levine's arrangement is most playable. Grade 3.

JOHANNES BRAHMS

Arranged by Henry Levine

Poco sostenuto (♩=72)

mp molto espressivo

rit. molto

mf

molto espress

in tempo animato

string.

e cresc.

poco

a

poco

Fin

Vivace (♩ = 144)

Handwritten musical score for 'Vivace' in 2/4 time. The tempo is marked as Vivace (♩ = 144). The score is written for piano and bass staves. It includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

IN FOND REMEMBRANCE

Grade 3½.

Tempo di Valse lente (♩ = 56)

STANFORD KING

Handwritten musical score for 'In Fond Remembrance' in 3/4 time. The tempo is marked as Tempo di Valse lente (♩ = 56). The score is written for piano and bass staves. It includes various musical notations such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The piece includes dynamic markings such as *mp* (mezzo-piano) and *poco rit.* (poco ritardando). The score concludes with a double bar line and the instruction *a tempo*.

First system of musical notation. Treble clef, key signature of one flat (B-flat). The system contains six measures. Fingerings are indicated by numbers 1-5 above the notes. A dynamic marking of *mf* (mezzo-forte) is present in the second measure. The bass line consists of sustained chords.

Second system of musical notation. Treble clef, key signature of one flat. The system contains six measures. Fingerings are indicated by numbers 1-5. Dynamic markings include *dim.* (diminuendo) in the first measure, *mp* (mezzo-piano) in the third measure, *Fine* in the fourth measure, and *p* (piano) in the fifth measure. A *cresc.* (crescendo) marking is in the sixth measure. The bass line continues with sustained chords.

Third system of musical notation. Treble clef, key signature of one flat. The system contains six measures. Fingerings are indicated by numbers 1-5. A *cresc.* (crescendo) marking is in the second measure. A dynamic marking of *mp* (mezzo-piano) is in the fifth measure. The bass line continues with sustained chords.

Fourth system of musical notation. Treble clef, key signature of one flat. The system contains six measures. Fingerings are indicated by numbers 1-5. A dynamic marking of *p* (piano) is in the fifth measure, followed by a *cresc.* (crescendo) marking in the sixth measure. The bass line continues with sustained chords.

Fifth system of musical notation. Treble clef, key signature of one flat. The system contains six measures. A *cresc.* (crescendo) marking is in the fourth measure. The bass line continues with sustained chords.

Sixth system of musical notation. Treble clef, key signature of one flat. The system contains six measures. A dynamic marking of *mp* (mezzo-piano) is in the first measure. A *p* (piano) marking is in the sixth measure, followed by the instruction *D.C. al Fine*. Fingerings are indicated by numbers 1-5. The bass line continues with sustained chords.

SEA IDYL

This composition makes an excellent étude for practicing purposes. Study it at first very slowly without pedal to insure *legato*. This way's fascinating arpeggio style is something after the manner of Sigismond Thalberg (1812-1871) as exploited in his 'Art du Chant.' Thalberg made the melody stand out from the accompaniment as though he were playing the violin. Grade 3-4.

OPAL LOUISE HAYES

Moderato (♩.=60)
1 2 4 5

il canto ben marcato

p *mp* *cresc.* *f* *dim.* *mf*

mp *cresc.* *f* *dim.* *a tempo* *mp*

rit. *mf*

5 4 2 1 1 2 3 5 3 2 1 5 2 1

First system of piano score for 'CARIBBEAN MOONLIGHT'. It includes two staves with treble and bass clefs. The music features arpeggiated chords and flowing lines. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include 'f' (forte) and 'pp' (pianissimo). The key signature has one flat (B-flat).

CARIBBEAN MOONLIGHT

Grade 3½.

Tempo di Tango (♩=69)

VERNON LA

Second and third systems of piano score for 'CARIBBEAN MOONLIGHT'. The second system includes a 'poco rit.' (poco ritardando) marking and a 'p' (piano) dynamic. The third system continues the arpeggiated texture. Fingerings and dynamics are clearly marked throughout.

First system of musical notation, measures 1-4. The music is in treble and bass staves, featuring eighth and sixteenth notes with various fingerings indicated by numbers 1-5.

Second system of musical notation, measures 5-8. The music continues with complex fingerings and a *mf* dynamic marking in measure 6.

Third system of musical notation, measures 9-12. The system includes the instruction "To Coda" with a Coda symbol (a circle with a cross) in measure 10. The music features various fingerings and a *mf* dynamic marking in measure 11.

Fourth system of musical notation, measures 13-16. The music continues with complex fingerings and a *p* dynamic marking in measure 14. The instruction "l.h. over r.h." is written above the bass staff in measure 14.

Fifth system of musical notation, measures 17-20. The music continues with complex fingerings and a *mf* dynamic marking in measure 18. The instruction "D. S. al" with a Coda symbol is written above the treble staff in measure 20.

Sixth system of musical notation, measures 21-24. The system includes the instruction "ODA" on the left margin. The music features complex fingerings and a *f* dynamic marking in measure 23.

POLKA IN THE PARLOR

The polka as a dance is of Czech origin and is reputed to have been invented in 1830 by a Bohemian serving girl. It enjoyed popularity at the time. In recent years it has been greatly revived through the classical polkas in Smetana's "The Bartered Bride" Jaromir Weinberger's "Švanda Dudák." Mr. Federer's merry little piano piece will add sparkle to your recital. Grade 4.

Tempo di Polka (♩ = 76)

RALPH FEDERER

f brightly - not too fast

slower

p very slowly

f

(always f)

increase

ff

Fin

lightly and playfully

mf

p

ff boisterously

diminish

p lightly

sfz

f

0 Smoothly and sweetly

p-f *f* *mp* *mf* *f* *D.C. al Fine*

DANCING DEWDROPS

WILLIAM BAINES

3. Moderato (♩=144)

mf *f* *f* *D.C.*

il basso sempre staccato

EVENING PRAYER

(WITH CHIMES)

Prepare { Sw. Strings
Gt. Chimes
Ped. 16', Sw. to Ped. Gt. [B] (11) 05 7810 000

Hammond Registration

Sw. (A#) (10) 00 4332 111

RALPH K

MANUALS

PEDAL

Slowly

p

[B] Gt.

Sw. (A#)

Ped. 42

[B] Gt.

Sw. (A#)

Fine

[B] Gt.

Sw. (F)

Add Flute 4'

Sw. (F)

D.S.*

TRIO

pp

Sw. (G)

D.C. al Fine

rit.

The musical score is written for a Hammond organ with manuals and a pedal. It begins with a 'Prepare' section where the Sw. Strings, Gt. Chimes, and Ped. 16' are set. The main piece starts with a 'Slowly' tempo. The manuals play a melody in the right hand and a supporting line in the left hand, while the pedal provides a bass line. The score includes various registrations such as Sw. (A#), [B] Gt., and Sw. (F). Dynamics range from *p* (piano) to *pp* (pianissimo). A 'Fine' marking is followed by a 'D.S.*' (Da Capo) instruction, which leads to a 'TRIO' section. The Trio section is marked *pp* and features a new registration Sw. (G). The piece concludes with a 'D.C. al Fine' (Da Capo al Fine) instruction and a *rit.* (ritardando) marking.

* From here go back to the sign (§) and play to ♯; then play TRIO.

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A NUPTIAL BENEDICTION

Words and Music by
PERCY WICKER MacDONALD

Andante con devozione

mp *cresc.*

dim. e rall. *mp* *a tempo* *cresc.*

mf *senza Ped.* *Ped.*

lee, Pour forth Thy Spir-it; be Thou ev-er near— To these, Thy serv-ants, join'd in one by Thee.

p *rall.* *colla voce* *Ped.*

senza Ped. *mp a tempo* *cresc. poco a poco*

a tempo Light of the world, il-lu-mi-nate their way So that Thy path for-ev-er they may

mp *rit. e dim.* *mp a tempo* *cresc. poco a poco*

senza Ped. see; Be Thou their In-spi-ra-tion, Thou their Stay; O keep them ev-er close, dear Lord, to

p *rall.* *colla voce*

Thee. Be Thou their Guide, their trust-ing, lov-ing Friend; Through

f a tempo *molto* *rall.* *a tempo*

senza Ped. *Ped.* *Ped.*

p Più lento ed espressivo

joy and sor-row ev-er with them be; And when their earth-ly life at last shall end, Give

Vox Humana & St. Diap.
p with tremolo

Ped. off

mp dim. e rall.

them, dear Lord, e-fer-nal life with Thee, e-fer-nal life with Thee.

cresc. Vox Humana & tremolo off

colla voce dim. e rall. Very soft 8 & 4

IN THE GLOAMING

RICHARD CZERWONK

Andante con moto 1

VIOLIN *p espressivo*

PIANO *p*

Fin

Animato

mf 1 0 1 4 1
p 2 3 1 V 2 1
cresc. 1 4 1 3 4
p 1 0 1 4 1 1
2 3 1 4 1 1 1

The musical score is written for a piano and features multiple systems of staves. The first system includes a treble staff with a melody and a bass staff with a complex accompaniment. The second system continues the melody and accompaniment. The third system introduces a "cresc." (crescendo) marking. The fourth system features a "p" (piano) marking. The fifth system includes a "D.C." (Da Capo) instruction. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked "Animato". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

D. C.

D. C.

ABOUT A ROSE

SECONDO

SARAH LOUISE DITTENHAV

Gracefully; not slow ($\text{♩} = 56$)

mp

mf

pp delicato

una corda

mp

gradually slower r. h.

p

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LITTLE SPANISH DANCE

SECONDO

ELLA KETTERE

Allegro ($\text{♩} = 160$)

mf

f

p

D.C. al Fine

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(1850)

ABOUT A ROSE

PRIMO

SARAH LOUISE DITTENHAVER

Gracefully; not slow ($\text{♩} = 56$)

Musical score for "About a Rose" in G major, 3/4 time. The score is for a piano and voice. The piano part begins with a melody in the right hand, marked *mp*. The voice part enters with the lyrics "Ba - by said when she smelt the rose, 'Oh, what a pit - y I've on - ly one nose!'" The piano accompaniment features a steady eighth-note pattern in the left hand. The score includes various dynamics such as *mp*, *mf*, *pp*, and *p*, as well as performance instructions like "delicately" and "gradually slower". The piece concludes with a final chord in the piano.

LITTLE SPANISH DANCE

ELLA KETTERER

Allegro ($\text{♩} = 160$)

PRIMO

Musical score for "Little Spanish Dance" in B-flat major, 3/4 time. The score is for a piano. The tempo is marked "Allegro" with a quarter note equal to 160 beats. The piece features a lively melody with many triplets and slurs. The piano part includes dynamics such as *mf*, *f*, and *p*. The score concludes with a "Fine" marking and a "D.C. al Fine" instruction. The piece is marked "PRIMO".

HERE WE GO!

MARCH

Grade 2.

Allegro moderato ($\text{♩} = 160$)

J. J. THOM

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SKATING PARTY

Grade 2.

Allegretto ($\text{♩} = 60$)

MILO STEVE

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mf *il basso cantando* 1 2 1 2 3 2 3

rit. *D.C.*

LITTLE WHITE DUCK

Grade 1.

Moderato (♩ = 72)

LOUISE E. STAIRS

mf My lit - tle white duck went swim - ming Out on the pond one day, —

1 1 2 1 2 3 1 2

But found it was ver - y lone - ly Since no - bod - y came to play. *Fine*

1 1 5

mf Now she is div - ing un - der the wa - ter, On - ly a rip - ple where she had been.

2 3 4

Up to the sur - face, fit as a fid - dle, Lit - tle white duck will swim home a - gain. *D.C.*

4

REVELRY

ADA RICHTER

Grade 2½.

Allegretto (♩ = 112)

The musical score for "Revelry" is written for piano in 4/4 time. It begins with a tempo marking of "Allegretto" and a metronome indication of 112 beats per minute. The piece is in the key of D major, indicated by two sharps (F# and C#). The score is divided into five systems. The first system starts with a mezzo-piano (mp) dynamic and includes a crescendo. The second system features a mezzo-forte (mf) dynamic, followed by a forte (f) dynamic, and then returns to mezzo-piano. The third system concludes with a mezzo-forte dynamic and a "Fine" marking. The fourth system is marked "Both hands an octave higher on repeat." and begins with an "espress." (expressive) marking and a mezzo-forte to piano (mf-pp) dynamic. The fifth system includes a deceleration (rall.) and a final section marked "D.C. al Fi" (Da Capo, alla Fine). The score is rich with technical details such as fingerings, triplets, and slurs.

A Basis for Piano Technique

(Continued from Page 360)

number of difficulties! A smaller hand involves more shiftings and fingerings; smaller fingers involve the danger of 'slapping' the keys and producing harsh, percussive tone. (And by way of an aside, let me say that the high-lift of the pianist is to draw forth from an instrument of percussion a tone never, in any way, suggests percussiveness!) All too aware of these dangers, I turn myself to a more-than-ever alertness of releasing body weight, so that my fingers could remain free and my tone unimpeded.

The mention of tenseness brings up the use of relaxation. The only desirable relaxation at the keyboard is the firm, the slumped, kind. The term must be misconstrued as a boneless, spine-flopping. In passages requiring intensity (*forte*, double notes, and so forth) there must be sufficient firmness to support them, but the firmness should be strong, and never cramped.

And, to return to the starting point, each of this relaxed firmness grows out of correct posture. If you watch a fine pianist take an octave passage that sweeps up the keyboard and then down again, you will see that he sits in one center, well balanced position and shifts his arms from there. There is no broken motion—either in his body or in his hands he draws from the keys.

Try to think, pianistically, in terms of complete body balance, stabilization, and coordination. Once you have mastered it, there can be nothing to prevent your fingers from moving freely. And when that happy time arrives, you will find that finger work alone could never have produced that free, fluent result. Your task will be to devote your technical equipment to making music!"

How Can I Become A Pianist?

(Continued from Page 343)

hearing a new work, I can write it down by ear; but an hour later, this strictly aural memory has faded somewhat. If I look at a score, however, I can turn it and play it and remember it without any further aid. This, I repeat, is a matter of photographic vision and not a matter of music—still, it has the profoundest influence on the way I study. Much of my repertoire has been mastered tirelessly through reading, without simultaneous work at the keyboard. For me this is a good and useful thing. For someone else, it might be absolutely harmful. I mention it only to prove how wrong it could be to pontificate a 'method' for learning music away from the piano.

The Soul of Good Teaching

"And this, precisely, plunges us into the soul of good teaching—never to freeze the mind into a set and rigid 'method'! Many famous teachers have built up principles which later they proudly call a 'method' or a 'school.' I shudder to think of it! No one can tell in advance whether such a 'school' will prove helpful or harmful to the successive students who come into the studio, each bringing with him a

new and individual set of arms, hands, muscles, - mind, glands, temperament! Each student must be studied from the viewpoint of his own qualities, physical, spiritual, musical; and those qualities must be shaped to release music. That is the only 'system' of teaching. It is always interesting to observe and compare the widely diversified working-methods of my colleagues. Mr. Brailowsky, for instance, sits on a high seat and holds his fingers almost flat; Mr. Iturbi holds his wrists high and his fingers very much curved. Am I to believe that the 'method' of one would be good for the other—or that some other 'method' would be good for either?

"On two points of study, though, I am very willing to express an opinion. The first concerns the formal mechanics of scales and drills. These I believe to be useful only in the very young, formative years when education—all kinds of education—must be predicated upon guidance. For the more mature student, technique must be studied in terms of individual capacity rather than of fixed drills or fixed hours at the keyboard. I am no advocate of so-many-hours-a-day of Czerny or Hanon. Rather, I counsel the student to look into every piece he has ever played and to isolate the little obstacles that arose in its study. Those little obstacles form your most helpful exercises. Work at them as exercises. Accumulate a whole drill-book of passages that are difficult for *you*, regardless of what may be difficult for someone else. Warm up your fingers on these drills; practice them. Your technique should improve enormously.

"In second place, I should like to outline a helpful way of teaching. Although I am not a teacher, I do occasionally accept a gifted student, and I try to approach the task of teaching recreatively. A painter takes a pupil into the country, shows him a scene of nature, and asks him to paint it. 'Here are the materials,' he says; 'how will you reproduce them? How will you group? What is to be your form? Where your climax?' In music, the composer takes the place of the scene in nature (incidentally, it is one of the wonderful characteristics of music that it is not descriptive of something else, but an independent creation in its own right), and the interpreter-pianist takes the place of the painter who would reproduce the scene. I teach from such an approach, drawing out of my student his best conceptions about what his musical materials mean, what the work has to say, how the phrases develop, where the climaxes occur — what the work as a whole leads up to. And the best I hope to achieve is to set the student upon the path of *thinking musically for himself*. I have little patience with the kind of study that sets itself so many bars or pages of music a day. That is mechanical! The symbols on the printed page do not necessarily follow the pattern of a phrase; by learning Page 3, you may be cutting off some vital cause or effect of musical expression! Try to think of yourself as a painter, recreating a scene in nature. Think of your materials, reconstruct them, recreate them. Only by such a system of genuinely musical thought can you hope to make music. And by sincere and consistent making of music, you can prove yourself to be a pianist — if Nature has given you the talent. Otherwise . . . But let me stop there — I am naturally a kind-hearted man."

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Preparing for Operatic Auditions

(Continued from Page 351)

touch their hearts.

If you cultivate a gentleness of thought, and a desire to bring forward the best that is within you, you will not fail to arouse in others a sense of well-being that will touch their hearts.

All those wishing to audition with any chance of success, should bear in mind that there is no lack of vocal material, but that vocal material alone is a long distance from worthy art. The great operas of *bel canto* by Mozart, Rossini, Bellini, and some of Verdi, Gounod, or Massenet, lacked nothing when they were interpreted by artists such as Lilli Lehman, Battistini, or the De Reszkés. Remember too, that those singers in their turn, devoted their entire lives to the perfection of their art. They did not merely "coach" parts; they never yielded to the temptation of accepting a particular role just because of its glamor, or sensational character. After all, small roles can be exalted if done by a consummate artist, and when Chaliapin sang *Don Basilio* in "The Barber of Seville" he gave an example which should be pondered by the younger generation. He, and the other great names mentioned above, strove for perfection, not to gain public acclaim, but to reach through it the personal satisfaction of their innate artistic yearnings.

The students of today will be the artists of tomorrow, if they remind themselves constantly that only hard work and sincerity of purpose can succeed in moving the hearts of the judges, and, later on, of the public.

Wednesday Afternoon With the Cecilians

(Continued from Page 359)

a refined manner. She typifies our Cecilian soloist. And I know you are all aware of her reputation. She has sung numerous times in the park band concerts and is also well-known to you as the teacher of many of our little tots.

"I have here in my hand a review from 'The Bugle' of her last concert:

"'Hooray for Mrs. Dinkle!' it reads. 'Never before has this town been treated to such a musical treat as it was last night, when she gave a recital in her home for the benefit of the firemen's fund.

"'A highlight of her program was MacDowell's *To a Wild Rose*, which she sang with rare feeling. Her vibrato is a wonderful thing and gives evidence of her many years of training.

"'Boltsville is indeed fortunate to have such a voice here among us. She closed with a fine rendition of *Will-o'-the-Wisp* which had the audience applauding enthusiastically for more. She gave five encores.

"'Bigger and better concerts for Mrs. Dinkle is our motto! Signed, B. C.'"

"There, ladies, I think that will give you an idea of where our ten dollars is going!

"Well, I really don't think we'd better waste—er, spend our time on any more business. Which brings us to the musical portion of our program.

"First, to entertain us will be Miss Bloomingdale, one of our regular members from the outlying town of Portway."

Spt, spt, spt, go a hundred gloved hands as Miss Bloomingdale strides onto the platform with her 'cello. They make a lovely couple. They're far from the same shape, but they're the same shade—lug-gage tan. She plays side-saddle, her eyes closed. One gets the impression from her air of confident accomplishment that she could even play no-hands.

Of course, she renders *The Swan*, which she announces in French, bluntly, *La Sin*, evoking a suppressed titter.

Miss Bloomingdale is dependable in the lower registers but something always happens higher up. A slight thing like getting her hand a half-inch low doesn't faze her and this somehow leads to a mysterious maze that makes Schönberg out of Popper. Popper pays!

She closes her program with the *Angel's Serenade* and continues to hold the bow transfixed above the string long after the last note has died away. This is confusing to the ladies, who don't know exactly when to begin clapping. Miss Bloomingdale is almost off the stage in a huff before they pull themselves together.

Her accompanist has been Miss Jones—the people's choice. She's everybody's accompanist—the one who's always mentioned in the last paragraph of other people's reviews: "Miss Jones provided able accompaniment."

She works all day in the local department store, scurrying home at mealtimes and after work to take care of a bed-ridden, cantankerous father.

When Miss Jones dies, her tombstone will read: "She provided able accompaniment."

Miss Jones stays seated at the piano while the next soloist, Miss Sykes, violinist, takes her place on the stage. Violet Sykes is a secretary in the real estate office downtown and doesn't have much time to practice. However, she "puts them in the aisle" with her rendition of *The Bee*, and you can hardly notice the missed notes. She gets tremendous applause. She sighs plaintively and bows.

"I will now play Monti's *Czardas*," she says mournfully, and starts right in. The G string sings out its lugubrious melody to the audience. Then, liltily, she steps out into the dance, and who is to criticize if she gets in, by accident, a few more twiddles than are written to the measure? She plays with fire, doesn't she?

Then she figuratively rolls up her sleeves and sets forth grimly on the harmonic statement of the theme. All the ladies subconsciously rub their tongues against the edge of their teeth as the violin emits tortured falsetto squeaks and subdued screams.

Miss Jones murmurs, "Oh, dear me!" and gently leads Miss Sykes back into the fold. The theme returneth and, with it, Miss Sykes—flushed, a little bewildered as to just what has taken place, but nevertheless triumphant.

But what disturbs the tranquillity of an otherwise carefully planned program? Mrs. Beers, that's what, and she doesn't show up to do her part. Everybody expected her and there is much buzzing. The president rises and holds up her hand for silence.

"It was announced that Mrs. Gertrude Beers of the church choir was to be with us today, but due to laryngitis she can't sing. In looking out over the audience, however, I see no other than Miss Flora Spikes."

She waves down at the audience, "Yoo hoo, Miss Spikes," she calls, "would you

(Continued on Page 390)

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VOICE QUESTIONS

Answered by DR. NICHOLAS DOUTY

Has Changed Teachers and Somewhat At Sea

Q. I am twenty-five, have studied piano since I was six, and have sung in a local church choir since I was fourteen. I have studied voice seriously one year. My local voice teacher told me I was a baritone with a range from flat below F above Middle-C. Last May I had an audition with a well known New York vocal teacher who told me that I was a baritone, but a low tenor. He said that I have a good production, volume, and a tenor quality of the best kind. I studied with him under the G.I. Bill for one semester, and now my range is from C to A above Middle-C. Here are my problems: (1) Is he doing right by telling me up to A? He claims I have never hit the G and A before and as a result of this, finds that, with consistent practice, I will add these two notes to my range. He also states that singing G and A will make my F and F-sharp much more flexible and usable. My upper register is not uncomfortable and I have no faults with placement or with the voice itself. The new idea conveyed to me is to tighten and draw up the legs to the hips, and I find those notes coming out rich and resonant with no feeling of strain. (2) He insists upon an open throat method of production. He says to use full voice for all practice periods, but when singing out, to use whatever shading is necessary for the particular numbers being sung. (3) My former teacher tested me recently and was thrilled with my improvement, but disputed the open throat method of production. She claims there is a white tone present as the result of the open production. I have not seen my new teacher recently to discuss this. Please answer as soon as possible.—F. H. S.

A. You write that your new teacher has added four semitones to your upper range, sharp, G, G-sharp and A, and that these notes are emitted comfortably and are, to quote your own words, "full, rich, and resonant, with no feeling of strain." All this has been accomplished in a few months of study (one semester). We can scarcely understand why you seem so dissatisfied. It takes a long period of time and a great deal of concentrated study to correctly focus the voice, particularly one that like your own, seems to be on the border line between the baritone and the tenor.

A teacher does not "pull up the voice," but rather teaches the pupil how to place each tone in the scale.

Of course your new teacher insists upon an open throat. Unless the throat is open and free with no sense of muscular tightness, no good tones can be produced at all. You do not seem either to realize or to understand what the expression "open throat" means and it should be carefully explained to you immediately.

You write, we quote, "My former teacher tested me recently and was thrilled with my progress. However she disputed the open throat method of production." If the quality of your upper tones is too white, too blatant and colorless, it would be a simple matter to make them a little rounder by changing slightly the color of the vowel sounds upon which they are sung, without affecting the openness of the throat at all. Your new teacher will certainly explain this to you when you see him again. You have been absent from your lessons with this new teacher for a comparatively long time. We suggest that you return to him as soon as possible and discuss this point with him most carefully. It is most likely a question of resonance or of vowel formation and not of the throat action at all, and it should be cleared up as soon as possible. Your teacher is a gentleman of world wide reputation, and it is most unlikely that he should be in error.

A Tenor With Catarrh, Laryngitis, and Infected Tonsils

Q. I am twenty-four years of age and have been in the army for one year. I have been

wholeheartedly interested in a singing career for the past eight or ten years, and now find that I shall never apply myself or be happy in any other field but singing. I am a tenor. I sang regularly in the church choir and the University Glee Club. After some semisolo work with the Glee Club, the director, a former conductor of the Berlin Symphony Orchestra complimented me upon the quality of my voice and urged me to take vocal lessons, as did also his wife, a concert singer. I can read music a little, took piano lessons for a while and studied languages, Russian, Spanish, and French. For the past few years I have been troubled with chronic laryngitis and I have a postnasal dripping. I was advised to have my tonsils out, as a possible cure, and was discouraged about singing, because I had a weak throat. I get hoarse quite easily but think some of it may be caused by faulty singing. I have never studied voice culture. I have also a fear complex, and my throat constricts when I sing alone. I have had several teeth removed (not those in front) and have a partial plate. Have any great singers been able to continue with dentures? I would like a summary of my possibilities. Do you think it advisable, impossible, or too late for me to do what I want most of all for my life's work? Is there too much developed talent now? Do I have too many strikes on me already? Is there any chance or hope for me? I will appreciate any advice or help you can give me.—T. E. B.

A. You seem to have had a chronic nasal catarrh for quite a long time and associated with it is a nasal dripping which has infected the tonsils and communicated itself to the vocal cords and the muscles that move them. These are the reasons why you are hoarse continually. That you can sing at all is remarkable. You must get to the root of your trouble, namely the nasal catarrh. Have your nose and sinuses treated until the drippings are cured. Then have treatments to restore the cords and their muscles to a normal condition. To remove the tonsils will not be enough. When all these things have been accomplished you will notice a great improvement in both your speaking and your singing voices.

2. It is quite clear that you should have all these things done for you during the period that you are in the army, where good doctors are available to you. You have no time to lose as you are now twenty-four years of age. You are further handicapped by the fact that you are not a good musician. Perhaps you might be able to cure this, if you can play a band instrument even a little. It is much wiser to face all these difficulties now, rather than to ignore them indefinitely.

3.-4.-5. You should quickly take steps to improve your physical condition. We would not dare to answer your last question as to what hope or chance there would be for you. Our answer must be that we must await the event and not attempt to anticipate it. The gift of prophecy is not ours. However we can and do wish you every good luck in the world.

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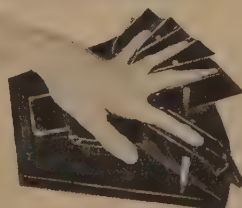
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Should We Let the Pendulum Swing?

(Continued from Page 353)

two on the Swell, and one on the Choir. There are two or three tremendous Flutes at eight foot. Consequently, the organ sounds at sixteen foot and thirty-two foot, even when one uses no sixteen foot stop or sixteen-foot couplers. On this organ one cannot play a contrapuntal work; it is just impossible. The only music, perhaps, that does sound reasonably well, is some of the colorful works that are not too interesting for a whole recital, and this may be attributed to the fine acoustics of the building.

A Treasured Experience

We are all agreed, I am sure, that just an ensemble, or merely a combination of solo stops is *not* good. We must have something that is a combination of both. Some of the organs that are built these days have very few solo stops, but they are most expressive through the use of proper harmonics. As I have said before in these columns, I shall never forget the experience that I had with Lynnwood Farnam in Liverpool Cathedral in 1930, when I first heard off pitch stops used correctly, and found that they produced lovely sounds, much clearer than our imitative reeds; and then learned that the off pitch stops fit into the ensemble, while our imitative reeds would not fit at all. Now, through the efforts of such men as G. Donald Harrison, we have these techniques applied in building our organs. What a wealth of beautiful sound we can get from the application of the proper harmonics!

Someone has said that if you keep anything long enough, you will find use for it. This is pretty true about a number of old organs in this country which were built with the proper techniques. There are many old organs which I fear have been discarded when they should have been restored.

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One organ, recently restored, and which I am told, is a work of art, is in Davidson College in North Carolina. Through the efforts and interest of Robert Noehren, Professor of Organ there, this gorgeous old instrument has been moved to Davidson and restored. I hope that we can have an article on this, by Mr. Noehren, in some future issue of THE ETUDE.

Another example is the restoration of the Boston Music Hall organ in Methuen, Massachusetts. Much has been written regarding this organ. The collaboration of such men as Ernest White, Carl Weinrich, Arthur Howes, E. Power Biggs, and G. Donald Harrison to preserve this notable instrument is a great contribution to music in America. Here, again, I hope that at some future time we can have an article devoted to this organ.

Last March, while in Fortuna, California, an organ with an unusual history was brought to my attention. A church in Stockton, California, was securing a new organ and wished to dispose of its old relic. It was bought by the Methodist Church of Fortuna, dismantled, and moved. One of the church members, Mr. George Sandin, a welder by trade, who

works regularly in one of the big saw mills, is a first rate mechanic and also has a great appreciation of good organ building. He is responsible for the successful restoration of the instrument. The organ, of course is a tracker action with a forty-nine-note chest. It is worn-out mechanically but Mr. Sandin electrified the action, doing the work himself. The chests are the slider type, and by using an old milking machine which he found on a junk heap, he made a stop action that is marvelous; it is fast, positive, and silent. Mr. Sandin extended the range of the chest from forty-nine to sixty-one notes, and made small chests for the last twelve notes so that the range is now seventy-three notes. The tone of the instrument is gorgeous. The organ was originally built by an expert; someone who knew how to make pipes go together cohesively. There is a complete diapason ensemble at eight foot; that is, an eight foot principal, octave, twelfth, fifteenth, and mixture. The Swell is also a complete ensemble. Mr. Sandin is going to put in new reeds on the Swell and on the Great. He is adding some octave couplers and making the Pedal more complete. It

does one good to see that an individual who appreciates the best and has patience and ability can save such an organ. After all, it was built on the principles of organ building and naturally, will always be good. I cannot see that anything will change the principles the clarified ensemble. We must have that as the background of all of our instruments. Anything can be played on this organ, as there are enough color stops to make it adequate. The instrument is well placed in the rear of the church, with the console in front, behind the chancel.

Mr. Sandin knows nothing about tuning and regulating the pipes, so he is hiring a capable organ man come from San Francisco to do this. Even with the pipes just set in the holes, without being tuned, the organ sounds wonderful. When I was there the new reeds had not been installed, but it was a thrill to play it, even in its unfinished condition.

The more we revert to the old principles of organ building, the better organs will result. Organists must have high ideals and be willing to work for them.

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ORGAN AND CHOIR QUESTIONS

Answered by **FREDERICK PHILLIPS**

Q. I am interested in hymnology and have a collection of old hymn books. I should like to know the names of some books or material I could use to further my study along this line. I have studied Goetschius' "Theory and Practice of Tone Relations" and Schuler's "Gospel Singing and Hymn Tune Composition." Is there any other material available along the line of hymn composition? Is Lowell Mason considered the foremost American hymn writer?

—B. S. F.

A. The following books will assist you materially in the further study of hymnology: "Our Hymnody" (companion to "Methodist Hymnal"), by McCutchan; "Music in Worship," Ashton (practical guide to effective use of music in church and its improvement); "Hymnody Past and Present," C. S. Phillips; "Story of Our Hymns," Ryder; "Three Centuries of American Hymnody," Foote. All of these may be had from the publishers of this magazine. The composing of hymn tunes is one of the simpler forms of composition, and our studies should be sufficient for needs along this line. To name any individual as the foremost in his field always carries a certain amount of risk, but certainly Lowell Mason would be considered very close to the top of American hymn writers.

Q. I have been appointed pianist of our church, and will be expected to organize a choir. Please tell me what steps to take in order to make it interesting. We have only a small number to choose from. Could you suggest a method of bringing in new members—something interesting. Please outline a program for choir rehearsal.—M. S. G.

A. We suggest that you procure (or consult your library) Wodell's "Choir and Chorus Conducting." It contains excellent suggestions for the organization and conduct of choirs both large and small, classification of voices, rehearsal plans, and so on. If desired it may be procured from the publishers of THE ETUDE.

Q. Please advise me concerning securing an organ type pedal board for my piano, or exchanging my present piano for another which has a pedal board. Would such a piano (second hand) be very expensive? I cannot have a grand or large upright in my home, so it would have to be one of the smaller types. Would it be cheaper to have the pedal board put on or trade for another piano? I do not know of any good organ or piano service man in this vicinity who could install such a pedal board.—N. W.

A. We do not know of any piano which comes already made with a pedal board, so it resolves itself into the necessity of purchasing an organ pedal board and having it installed. We are sending you the names of a few firms who might have such pedal boards for sale, and also the name of some one who might be able to arrange for the installation in case you do not find a local piano service man to do the work.

Q. I had to do quite a bit of practicing before I could feel that I was getting the most out of my reed organ, and now I prefer to an electric organ. I have never had the opportunity of playing a certain make of electronic organ, which is thought by many to be the best of its kind on the market. We are building a new church, and of course want a pipe organ, but it is doubtful if we can afford one yet. Do you think a portable organ would serve a church whose auditorium is 32 x 60, the chancel 21 x 16, and the ladies' parlor (intended for special occasions) 18 x 32? Do you think such an organ would suit our purposes better than an electric organ? Also give me the addresses of several organ makers. Also regarding the portable organ, could pipes, machinery, and other accessories be added to it later to make it a pipe organ?—G. A. K.

A. We are sending you the names of several reputable manufacturers of both pipe and

electronic organs, and suggest you write to a number of these firms, who will be glad to send you literature regarding their particular instruments, and when you are ready arrange for demonstrations. The writer really has no first hand knowledge of "portable" pipe organs, but we doubt if such an organ could be converted later into a regular pipe organ. However, we are sending you the names of two firms who we believe make such instruments, and we suggest that you write them.

Q. Would you please suggest a list of stops for a reed organ, used in quite a large church? The following is the entire list of stops on the organ I am using, and I have marked * those stops which I use in my work.

Bass Coupler*	Humana
Bourdon Bass	Diapason Forte
Cornet Echo*	Cremona*
Principal	Melodia*
Dulciana	Celeste*
Diapason*	Cornet*
Viola*	Flute*
Sub Bass	Clarinet*
Principal Forte*	Treble Coupler*

Also include a list of stops that sound very soft and sweet. Also mention the price of Landon's Reed Organ Method.—L. B., Jr.

A. Your use of the stops is correct as far as it goes, but we do not understand why you avoid a few of the stops. Are they out of order? Ordinarily, there is a time and place to use all the stops the organ has. The Dulciana is the most effective soft stop listed, and yet this is among those not used by you. We hardly think the construction of a reed organ permits the addition of other sets of reeds than those in the original instrument, but your organ has most of the stops usually included in a well made reed organ. Sometimes a fine soft ethereal effect is produced by the Harp Aeolian, a two foot stop (2 octaves higher than normal) in the bass section of the keyboard, and included in many reed organs. The price of Landon's Reed Organ Method is \$1.25.

Q. The church of which I am organist has purchased an old tubular pneumatic organ, with stop list as follows (not sufficient space to list). There is some disagreement between the man who is to install the organ and myself as to how it should be installed. (The several plans submitted have been carefully noted, but are too lengthy to reproduce here.) Can you advise just which would be the best plan to follow? (2) In order to make the Swell more robust would it be possible to transfer the Trumpet from the Great to the Swell, using the Aeoline holes? Transfer the Aeoline to Great, using Trumpet holes, and tuned sharp to undulate with Dulciana, as an Unda Maris? Move Swell up an octave and tune sharp to undulate with Salicional as a Voix Celeste?—K. B.

A. We are sorry it was not possible to quote your full inquiry, but will answer it to the best of our ability. The plan No. 2, which you favor, would seem to be the best as far as our judgment, but of course if the added expense makes it prohibitive, it will probably have to be discarded. No. 3 would probably be the next best, but we are wondering if the Great and Swell could not be reversed; this is, put the Swell in front, and the Great behind. If the Great drowns out the Swell in the present set-up, this might be the remedy. We hardly recommend the two sets of shutters for the amount of benefit obtainable.

(2) The tonal balance between the two manuals, as you have listed the stops, would seem to be about right, and we do not quite see the desirability of exchanging the Trumpet and Aeoline, etc. We also doubt if this really could be done. Seemingly, the man engaged to do the installation work is dependable, and assuming such to be the case we believe it would be well to defer in a large measure to his judgment. If the Open Diapason in the Swell is what it should be, and you get the Oboe working, there should be no further lack of robustness in this part of the organ.



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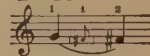
(Continued from Page 356)

down upon F-sharp, and the shift has been completed.

This all sounds well on paper—not on the violin. For one thing, far too much sliding is heard. Next, the player has a mental hazard to overcome. The shift from the third to first position is rather large. He worries about it, and when he is through, there has been not only too much smearing, but there is a tonal gap plainly audible, as a result of the first finger going to E before the second finger can play F-sharp.

There is only one way of getting better results. If we consider that we are moving from G to F-sharp and that the distance is only a half step, we immediately lose our fear of the shift. We must now remember that we are only going to move our old finger to the new note. At this point the new finger will take over—as runners do in a relay race. Here is how it looks.

Ex. 14



As the first finger moves down to F-sharp, the second must follow it (in the air—not on the string closely). Immediately the first finger reaches F-sharp, the second takes over and plays F-sharp. In the meantime, the hand must be reaching toward the first position as much as it possibly can. As soon as the second finger reaches F-sharp, the rest of the hand swings into the first position, using the second finger as a pivot.

In the slow motion of writing, this procedure may sound complicated. In actual practice it is very easy to do. All the different motions function smoothly as one. The result is an extremely clean shift with just enough of the sliding sound to retain the character of violin playing.

"Natural" or "Impossible"

(Continued from Page 347)

else! No songs, no arias, until the voice is naturally ready to sustain them. The first songs we sing are those of the classic repertoire, beginning with the early Italian works that lend themselves so well to pure *bel canto* singing, and progressing gradually to the simpler *Lieder* of Schubert, Schumann, and Brahms. All of these we sing in Italian. Now, I have found that singing world literature in our own language carries with it both advantages and disadvantages! The advantages are found in the beauty of the Italian language and its wonderful adaptability to singing. The disadvantages grow out of the fact that, if one is accustomed to singing in Italian only, it is difficult to adapt one's tones to the shape of other vowels and consonants. On the whole, I think the American system is better than ours! Here, the young singer learns all the language-shapes—he sings in Italian, French, and German, as well as in his native tongue. Thus, he gains a certain flexibility not merely of diction but of adapting his vocal tone to the various language patterns. I am now learning to sing in their

original languages, the songs I studied in Italian nearly fifteen years ago, and it is amazing how new and strange the feel, now that I must approach them in the pattern of hard German consonants, nasal French vowels, and the many sounds that are peculiar to English.

"But to return to our system of study. Not until the third or fourth year are we allowed to begin work on operas, and the beginning is made on those rôles that lie most smoothly for the inexperienced voice; pure *bel canto* rôles from operas of Mozart, Bellini, Rossini, Verdi. It is a great mistake to begin operatic study with over-heavy rôles. In Italy we place great emphasis on oratorio as well as on opera, and I find this an excellent thing. Oratorio is good for singing; the smooth flow of classic line lies well for the voice, it explores tone, and teaches a feeling for good production and for good musical taste. It is a mistake to neglect the oratorio. If one can sing oratorio well, one can sing anything well. Indeed, we judge a singer by the purity of tone and style with which he performs oratorio.

"All through our course of study we place great emphasis upon general good taste and musicianship. The ambitious young singer should know music as early as possible. Vocal training should go hand in hand with training in piano, in theory, in style. It is not enough to learn about the various styles and periods of music from textbooks or lectures; one must make them part of one's inner self. That means, of course, reading, and especially listening, to all the good music one can find available. The radio is excellent as a means of broadening taste, but it is far more helpful to go to the living concert where one not only hears but sees the song come to life.

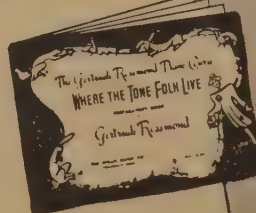
"In Italy, of course, we prepare for the opera, and we are fortunate in having many opera houses and many opportunities for learning operatic routine. Operatic singing is far more difficult than concert work, because one really has two tasks to perform at the same time—one must keep a corner of one's mind cool and controlled, so that one may direct tone production and good singing, at the same time that one throws one's entire being into the moods and passions of the character. Characterization is the soul of convincing performance; not only do you learn about the person you play, you actually become that person. And the skill with which you transform yourself depends entirely upon your inborn gift for the stage. Naturally, one learns the external motions of stage deportment—how to walk, how to sit, how to stand, what to do with one's hands (and the less one does with them the better!)—but these things at best are simply external motions. The character comes to life, not through standing and sitting, but through a reality of spirit which comes only from the spirit. And this spiritual quality can be developed and improved, but never actually learned. It is with the characterization that operatic study begins. One learns all there is to know about the character, how he lived, acted, though felt. Then one learns the words of the part, and finally, the music. That, at least is the system I have followed in learning and performing the seventy-five rôles of my repertoire. Whatever one learns, though, must come as the result of slow patient practice. To quote Victor Hugo again—'artistic singing is either natural or impossible.'"

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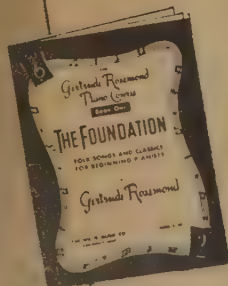


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VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Strads Not Made in Germany

Mrs. H. H. H., Tennessee: Stradivarius made no violins in Germany in the year 1721 or in any other year. He was born, lived, worked, and died in Cremona, Italy. Any violin bearing a "Strad" label and carrying the words "Made in Germany" can only be a factory-made imitation worth at most fifty dollars.

Beginning Study at Seventeen

J. R., Pennsylvania. I have no way of knowing whether your violin is a good one or not. A genuine Sanctus Seraphin is a very fine instrument indeed, worth as much as six or seven thousand dollars; but there are numerous imitations on the market, bearing an exact copy of his label, which are not worth a tenth of that amount. It might be worth your while to have the violin appraised by a reputable expert. (2) At seventeen you are not too old to begin the study of the violin, always provided you do so with no thought of a professional career. For this, one has to start at least ten years earlier. But if you study with a good teacher, and practice consistently and carefully, in a few years you ought to be a very acceptable amateur who could find much pleasure playing in chamber music ensembles and amateur symphony orchestras. From your letter I take you to be very musical, and for that reason I would urge you to study, because for a musical soul there is no hobby like violin playing.

Gagliano—Real or Imitation?

J. E. J., Nevada. Nicolo Gagliano was born in Naples, Italy, about 1695, and died there in 1780 or perhaps a few years later. Violins of his make, in good condition, have sold for as much as \$4000. But there are many imitations to be seen that are not worth anything like that amount. You should have your violin appraised by one of the firms I mention from time to time in these columns.

Appraisal Suggested

Mrs. A. L., Montana. The likelihood that your violin is a genuine Stradivarius is so remote that it is hardly worth considering. However, there is never any harm done in having an instrument appraised, and I would advise you to send it to one of the firms whose names I give from time to time in these columns. I might add that the shape of the chin rest has no bearing on the authenticity or otherwise of the violin.

Value of a Vuillaume Violin

G. F., Malaya. A J. B. Vuillaume violin such as you describe, and certified by the firm you mention, should be worth about \$2000 if in good condition. His Maggini copies do not usually command quite the prices brought by his copies of Stradivarius.

Teaching the Very Young

Mrs. E. G., Illinois. I see no reason why a little girl of three-and-a-half years should not begin to study the violin. Of course, she would have to have a quarter-size violin, and if she is small for her age even that would be too large. In this case it would be as well to postpone lessons for six or twelve months, and concentrate instead on teaching the child elementary theory and ear-training: the names and values of the notes and rests, intervals within the octave, and so on. This can be made very great fun, and most children enjoy it tremendously. The best book for a very small child is probably Maia Bang's Violin Course. If you undertake to teach this youngster, write to me again in more detail about her.

Concerning String Technique

Miss B. M. P., Tennessee. (1) The principles analyzed in my "Modern Technique of Violin Bowing" can certainly be applied to viola playing, for the technical principles are the same. Cellists tell me that most of these principles apply to cello bowing as well, particularly those pertaining to the flexibility of the wrist and fingers and to the straight line of the arm. (2) Vibrato on the viola should be wider and somewhat slower than on the violin; otherwise the method of study can be the same. The cello vibrato is a rather different matter and, not being a cellist, I do not profess to teach it. (3) I would suggest that you write to the publishers of THE ETUDE for lists of viola and cello teaching material. They will gladly send you much longer lists than I can give here. (4) The qualifications demanded of a violist or cellist by a good symphony orchestra are those demanded of any other instrumentalist; namely, a polished technique, a good tone, and the ability to sight-read well.

An Uncertain Name

C. R. A., Ohio. There is no record of an eighteenth century French maker by the name of Capon, and I wonder if you have deciphered the name correctly. There was a maker named Caron who worked in Versailles in the seventeen-eighties, and perhaps he is the one to whom you refer. His violins are worth today between three and four hundred dollars.

A Date Discrepancy

Mrs. R. D. W., California. No member of the Guarneri family was working in Cremona as late as 1778, so there is something wrong with the label in your violin. I cannot tell you any more than that. If you believe the instrument to have value, you should have it appraised by a reputable expert. For a small fee you would have an appraisal on which you could rely.

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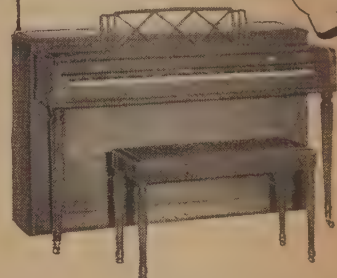
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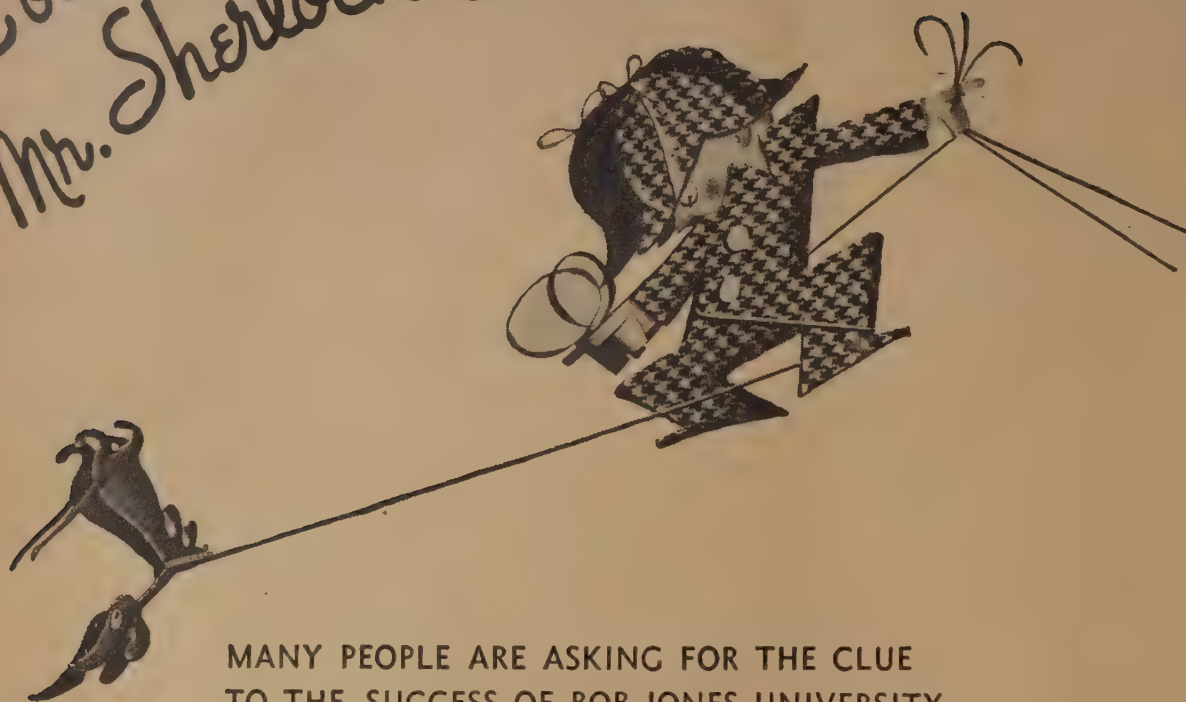
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The Pride of the Navy

(Continued from Page 355)

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An Approach to Elementary String Class Teaching

(Continued from Page 354)

Another question which the instructor of the beginning string group must tackle is the appropriate time to begin study of positions. One of the chief weaknesses of most string students is lack of sufficient knowledge of positions to make a wise choice of position in a given passage. This phase of string playing requires thoroughness on the part of the instructor and sincere work from the students. Position work should not be postponed until the first position is thoroughly mastered, because the upper positions, third through fifth, are actually easier. Also, the student is likely to acquire the habit of fingering everything he is able to in first position.

Exploring the Positions

This may sound heretical, but it is supported by logic. Some of the most difficult music is found in the range of the first position. If the violin is made to sound with appropriate tone color as it should, the proper fingerings in the higher positions on lower strings must be used. Gradual attainment on a stringed instrument is gradual attainment, as any string player is glad to testify. Therefore, approach position work before the learning of the first position has been completed. It is a logical step, and may be begun after fingering patterns in first are fairly well established.

By gradually extending the range of the positions on the E string through extension upward of scales previously studied, and through a preliminary exploration of the scale possibilities in these upper positions on all the strings, the class may be prepared for this departure. This training should be given without notes, separating the mechanical from the note-reading difficulty. A consistent effort to keep the technique of the class ahead of its reading ability is worth while. When emphasis is shifted to note reading, the fingers will have known their location for some time;

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this is a decided advantage. Later, three octave scales and arpeggios in all of the common keys may be essayed in connection with shifting and position study. By following this procedure, one of the mental hazards of string playing, fear of the higher positions is at least partially eliminated. The habit of using alternative fingerings will take hold as soon as pupils do not feel they are confined to one position, and some discrimination in choice may be exercised.

Shifting from one position to another, first to third for example, involves the movement of the entire hand with only the nut finger (the finger stopping the string) remaining in contact during the slide. The experience of releasing fingers which have formerly remained in place usually causes some difficulty, and ordinarily too much pressure is applied to the nut finger during the shift. If half pressure only is used while making the change, it should be rapid and easily executed. The downward shift, from higher to lower position, causes the most difficulty. It is necessary to have a firm grip on the chin rest and to avoid pinching the neck with the thumb. If pupils persist in this pinching, a little practice without benefit of the thumb will usually clear up the trouble.

Three types of *portamenti* are ordinarily used, and all require a great deal of practice; much more than is usually indicated by the space devoted to them in instruction books. The first is made on the nut finger, sliding on the same finger to the note above. The second involves a change of finger only after the slide is completed. The shift from B to F-sharp on the A string, for example, involves a slide from B to D by the first finger before the third finger strikes the F-sharp. Incidentally, unless this is misleading, the application of firm pressure on the finger cushion is more important than percussive striking of the fingerboard. The third type, used in long, difficult intervals, involves a change of finger in ascending. In downward shifts, it is wise to devote close attention to seeing that the nut finger slides the full distance, especially in the shifts of the second category. The second of the two slurred notes should be cleanly articulated by striking the second finger. Here a percussive effect is often desirable.

Vibrato likewise involves lifting all except the nut finger. It should not be encouraged particularly until the habit of

keeping the fingers in place is well ingrained. Vibrato may be learned through the application of intense, brief impulses during short bows, gradually extending the duration as bow length is increased. The Rivarde vibrato exercise, described in detail in "The Art of Violin Playing" by Carl Flesch (Page 37, and illustrated in the Appendix) is useful in gaining full control of the speed and width of oscillation. This exercise consists of alternately flattening and rolling the finger forward on the fingerboard. It may proceed to a count of two, gradually increasing speed to the maximum, then decreasing as in a long roll drum exercise. Choice of width and intensity of vibrato are dependent upon dynamics and musical context; but the problem with the beginner is usually to make it fast enough. Evenness and control, which are characteristics of the best vibrato, may be achieved through proper exercise.

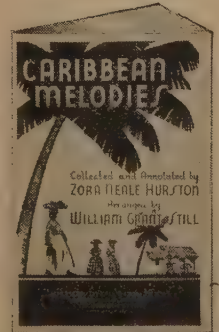
As fingers and bow arms become adjusted to their work and correct habits are established, musical values become more and more the focus of attention. The production of a singing tone and accurate intonation are at this stage a first consideration, but the training of motor skills and the accretion of knowledge go hand in hand. The vibrato is psychologically one of the most potent incentive-producing phases of technique which the instructor has the privilege of advancing. When the student becomes pleased with his own tone, he will enjoy his individual practice and ensemble experience will become more meaningful to him. The addition of harmony, part playing, to his experience becomes a real thrill.

Along the way he has learned many things; some of the vocabulary of music, note values, rests, repeat marks, dynamics, musical terms, key signatures, and so forth. He understands some of the details of musical interpretation and phrasing. Dotted notes have been emphasized because they represent unequal divisions of time which are difficult to play. His knowledge of music is still very elementary, but he has had enough experience to discover that he likes it. There is always something new to be learned just around the corner. Playing tunes by ear can be fun; also, reading notes and playing in the orchestra and ensembles. In summing up, we hope that he has a foundation upon which it will be possible to build; and also, that he will want to continue.

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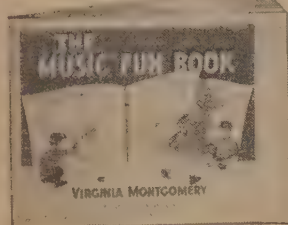
The seventeen exotic songs and dance rhythms comprising this book form highly individualized program fare for mixed voice choral groups and soloists. Included are jumping dances, ballads, chants, ring plays, and humorous dance songs; altogether they portray a picturesque section of the musical life of Haiti. An air of authenticity is retained by the simplicity of the piano accompaniments and the frequent use of other percussion instruments. Typical of the contents are *Hand a' Bowl*, a voodoo chant from Jamaica; *Peas and Rice*, a jumping dance from Cat Island; *Mama, I Saw a Sailboat*, a ring play from New Providence.

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developing both hands, giving acquaintance with the easy major keys, developing rhythmic feeling, and otherwise rounding out the elementary work desirable as supplementary to the usual first instruction book. These tunes progress from very easy offerings, moving gradually along in grade one into grade one-and-a-half. Illustrations are utilized liberally and the book is published in the oblong format which is so acceptable for young piano beginners. Price, 60c

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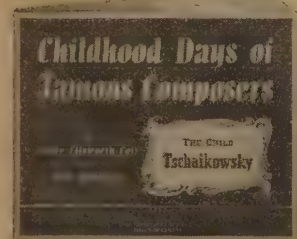
The extraordinary success Mrs. Stairs has achieved in the field of easy teaching pieces has established her as one of the wisest and most astute of present day composers for children. The melodic quality of her work in conjunction with its educational elements has won countless finals for the composer among teachers and students.

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THE CHILD TSCHAIKOWSKY book is the latest of the very popular Childhood Days of Famous Composers series to come from the presses, making thus far seven in all, including: THE CHILD BACH, THE CHILD HAYDN, THE CHILD BEETHOVEN, THE CHILD HANDEL, THE CHILD MOZART and THE CHILD CHOPIN.

This book tells young music pupils of the youthful activities of Tchaikowsky, gives directions for setting up a miniature stage for dramatizing a scene from the life of Tchaikowsky, and it includes arrangements of such pleasing Tchaikowsky music as *Theme from the "Allegro"* of the "Sixth Symphony," *Theme from "Marche Slave,"* *Theme from "June" (Barcarolle)*, and *Theme from the "Piano Concerto No. 1."* Besides these easy-to-play piano solo arrangements there is an easy-to-play piano duet arrangement of *Troika*. Other books are in preparation. Price, 40c

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Romeo and Juliet of the Mountains

(Continued from Page 346)

But the McCoy's and Hatfields
Had long engaged in strife,
And never the son of a Hatfield
Should take a McCoy to wife.

But when they met each other,
On Blackberry Creek, they say,
She was riding behind her brother,
When Jonse rode along that way.

"Who is that handsome fellow?"
She asked young Tolbert McCoy.
Said he, "Turn your head, sister,
That's Devil Anse's boy."

But someday they met each other,
And it grieved the Hatfields sore;
While, Randall, the young girl's
father,
Turned his daughter from his door.

It was down at old Aunt Betty's
They were courting one night, they
say,
When down came Rosanna's brothers
And took young Jonse away.

And Rosanna's heart was heavy,
For she hoped to be his wife,
And well she knew her brothers
Would take his precious life.

Straight to the Hatfields' stronghold,
She rode, so fearless and brave,
To tell them that Jonse was in danger
And beg them his life to save.

And the Hatfields rode in a body
And saved young Jonse's life;
But never, they said, a Hatfield
Should take a McCoy to wife.

But the feud is long forgotten
And time has healed the sting,
As Little Bud and Melissy
This song of their kinsmen sing.

No longer it is forbidden
That a fair-haired young McCoy
Shall love her dark-eyed neighbor
Or marry a Hatfield boy.

And the people still remember,
Though she never became his bride,
The love of those two young people,
And Rosanna's midnight ride.

*Copyright by Jean Thomas from "Blue Ridge Country"
(American Folkway Series), Duell, Sloan & Pearce.

Today Rosanna is a junior in High School. Jack Dempsey Hatfield last year was valedictorian of his class at Vinson High School in West Huntington, West Virginia. He is now working his way through Marshall College in Huntington, West Virginia, doing special library work and carrying a heavy schedule, along with outside work, to earn as he learns.

"I'm goin' to college too, like Jack Dempsey Hatfield," Rosanna added as a final word, "once I get through High School. I'd be proud as a queen if I could be worthy of being chosen valedictorian of my class as he was of his. And I'd ask no more if I had the gift of speaking like he has—." She smiled playfully, "You see, I sat high in the gallery at the school auditorium that night when Jack Dempsey Hatfield gave the valedictorian address. I heard the applause and heard many, many nice things said of him."

This, from a McCoy about a Hatfield, with never the slightest trace of envy.

Rosanna's own words came back to me. I rode away from the McCoy home, "W love is in the heart, there is no room grudge or rancor."

Wednesday Afternoon With the Cecilians

(Continued from Page 382)

be willing to sing for us?"

There are little murmurs of encouragement and enthusiasm, "Oh, go on, Flo, we'd love to hear you!"

Miss Spikes hesitates. The president asks, "Or do you need your music?"

Miss Spikes stands up, and lo, from the voluminous depths of a strip pocketbook, pulls out her music. "I j happen to have it with me," she explains.

Miss Spikes is a coloratura, about for five. She never stopped growing, but her extraordinary length has never helped her to hit the high ones.

She takes her place on the platform beside Miss Jones, who fades inconspicuously into the keyboard. Taking the preferred music from Miss Spikes, the pianist turns to the first one, and begins authoritatively with the lilting opening bars. *Lo, Here the Gentle Lark!* (This tune, out later to be the best part of the piece.)

Things progress and, near the end, Miss Jones delicately fingers the flute passage and waits for the answer from Miss Spikes. It comes with hardly any hesitation at all. The next one is a little high. Miss Spikes' face takes on a contented look. Up she goes! Once more, and together the girls trip lightly in thirds. Miss Spikes finally hits the high note, the end with a scream that, during the war, would have alerted a whole town and strangles to a finish only when she has no more breath.

The ladies give delighted little cries, clap heartily, and turn to each other and gasp, "Isn't she marvelous!"

Miss Spikes bows haughtily. She knows she was good.

"I would now like to sing some *Lieder* for you," she says with scarcely noticeable condescension. (As none of the ladies has ever followed the *Lieder*, this is perhaps the safest thing she could do). As she sings, the slight buzz in the background is probably caused by Schumann whirling madly in his grave.

"Well," says the president, before the last note has quite died away, "this brings us to the end of our musical program for today and I hope you've all enjoyed it."

"Oh! I almost forgot to mention. We have something of a treat planned for our next meeting. It is to be an American program with soloists offering works by American composers, Mr. Dowell, Foster, and Gershwin. Miss Nancy Flywood, PTA president, will be guest speaker and talk on 'American Jazz—What is It?'"

"And now, before we adjourn to the other room for refreshments, we will stand and close the program with the singing of our club song, *We are the Cecilians!*"

"Ready? 1 . . . 2 . . . 3 . . . Go! . . . The president pauses with her right hand in the air and says bitterly, "Just a moment, please. Mrs. Binns, when I came for our club song, *We are the Cecilians!* I must insist that you do not sing *The Bells of St. Mary's*. The meeting is adjourned."

The Eternal Chopin

(Continued from Page 339)

there was no means of preserving graphic records of his highly distinctive playing, which entranced the musicians of his day, particularly Schumann and Liszt. Liszt actually went out of his way to write a rhapsodic biography of Chopin, which has appeared in many guises. Those who heard Chopin play agreed that there was something inimitable about it — something out of this world. He once said to Liszt, "I am fitted to give concerts. The crowd listens to me. I feel suffocated by its breath, curiously staggered by its inquir-looks, and altogether ill at ease in con-ting the strange, challenging faces." This is probably the reason why, at the age of twenty-five, Chopin abandoned his career as a virtuoso, rarely appearing before large audiences thereafter. In the end, however, with an audience of un-derstanding, sensitive art lovers, Chopin ended to great heights.

We have little from his pen to guide us to his pedagogical ideas. From those who knew him we do know that he was most insistent upon an ever well main-tained beat in the measures. He called the left hand the "maître de chapelle," the *kapellmeister*, moving steadily with the precision of a metronome. The right hand he called "the singing hand," with which the melody was played expressively, directing the left hand in *accelerandos*, *ritardandos*, and in the more evasive *mpo rubato* passages. Notwithstanding this, when he played his own concertos, orchestral conductors, including Berlioz, and great difficulty in keeping the orchestra in beat with the volatile Polish-French composer, who might vary his *mpo* at will.

As far as his teaching in general was concerned, there are many varying re-ports from his pupils. Some state that he was at times a martinet; others that he was very lenient. It is claimed that the last pupil taught by Chopin was M. Gêru, who has left the following account of his experiences. Probably no more serious music lessons ever were recorded. "I was only eighteen when I first met Chopin; at that time I was studying with Kalkbrenner. One day Chopin called to see him while I was having a lesson, and I was introduced as an impossible pupil because I wanted to play according to my fancy). Chopin asked me to play something, and I played a couple of his nocturnes; 'Not bad, not bad,' said he. Turning to Kalkbrenner he asked if he could mind if he gave me a few lessons. 'Take him altogether,' said the other, 'he is my most impossible pupil!'

"I called the next day on Chopin; he was lying on a divan: I found later that this was his constant habit. He gave me my first lesson that day, and for two years he taught me without ever taking a penny from me.

"He was the most extraordinary genius. He would interrupt me in the middle of playing something, with an irritated, 'Who on earth ever taught you to play like that?' And jumping up from the divan he would push me away from the piano and fling himself on the stool and play—as only angels in Heaven must play, I think.

"Suddenly he would bring me back with a shock by finishing abruptly and saying

to me, with his arms flung in the air; 'There, that is how I want you to play!' Then he would drop back on the divan, exhausted, pale, and haggard, with perspiration dropping from him, and his breath coming from him in stifled gasps. Sometimes he would remain like that for an hour or more, while I waited. My lessons were always like that.

"Technique? No, Chopin had no more theories on technique than a nightingale; and his only method was to play like an angel; and then tell me to do likewise. *Que voulez-vous?* I could only listen enraptured, and then go away and nearly break my heart trying to remember and imitate him.

"He never really played his best except to a few friends, or when he forgot him-self in front of his pupils in sheer ex-asperation at their blunders."

The Nest of the Nightingales

(Continued from Page 342)

had become as pale as agate and almost as transparent. Lord Maulevrier wanted to keep them from singing, but his influ-ence in such matters was not very strong.

As soon as they sang a few measures, a small red spot appeared on their cheeks and became larger as they continued; after they stopped, the spot disappeared, but a cold sweat appeared on their skin and their lips trembled as if they had had a fever.

On the other hand, their singing was more beautiful than ever; there was something about it which was not of this world and on hearing those powerful and resonant voices coming from those two frail girls, it was not difficult to foresee what would happen; the music would break the instrument.

They understood it themselves, and be-gan to play the spinet, which they had abandoned for vocalization. But, one night, when the window was open and the birds were chirping in the park and the breeze was sighing harmoniously, there was so much music in the air that they couldn't resist the temptation of execut-ing a duet which they had composed the day before.

It was their swan song, a marvelous song dripping with tears, going up to the most inaccessible notes of the scale and then coming down the scale to the lowest point; it was something sparkling and unheard of, a deluge of trills, a shower of chromatic notes, a musical fireworks im-possible to describe; but the little red spot increased in a startling fashion and al-most covered their cheeks. The three nightingales looked at them and listened to them with great anxiety. They flut-tered their wings and moved about nervously. Finally, the two girls arrived at the last phase of their piece of music. Their voices took on such a strange sound that it was easy to understand that they were no longer living creatures who were singing. The two cousins were dead; their souls had left with the last note. The nightingales went straight to Heaven, to carry this supreme song to God, who kept them in His paradise to execute the music of the two cousins.

Later, God, with the three nightingales, made the souls of Palestrina, Cimarosa, and Gluck.

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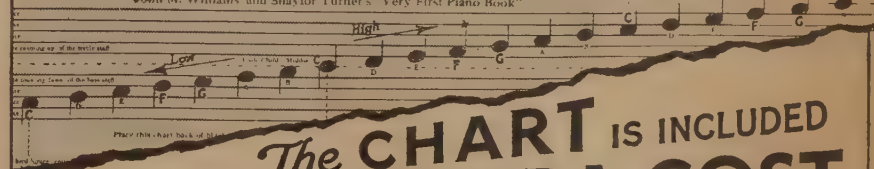
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Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 33

(Keep score. Perfect is one hundred)

1. What composer was born in 1685 and died in 1759? (10 points)
2. If you were singing Gregorian Chant, what language would you be using? (15 points)
3. What is a metronome? (5 points)
4. If a minor scale has a signature of one flat, what are the letter names of the tones in its dominant seventh chord? (5 points)
5. Who wrote the opera, "William Tell"? (15 points)
6. How many piano concertos did Chopin write? (20 points)
7. Anton Rubinstein was a great concert pianist who died in 1894. What is the first name of another great concert pianist, also named Rubinstein, who has appeared in the "movies"? (10 points)
8. What is meant by *molto meno mosso*? (5 points)
9. How many thirty-second notes equal a dotted eighth-note? (5 points)
10. If you saw a trumpet player put something in the bell of his instrument, what would he be doing? (10 points)

(Answers on Next Page)

The Land of Music

by Catherine Gray Ross

THIS is a gay, enchanting tale of things not far away; it tells us where the fairies live, and sprightly brown elves play. The fairies keep the brook in tune, to sing a clear, cool song; while dancing with the golden beams the ripples take along. It's here that sleepy fairy babes are tucked in rosebuds, sweet; they nod away the fairy hours, while dewdrops kiss their feet. The birds sing cuddly cradle songs when sunset paints the sky; then funny crickets add the notes that are so very high.

This is the Land of Music, fair; its joys I can not tell; they hide in many a funny place, all guarded very well. But if you find the gate someday, (they say it's Middle-C), just gently tap the keyboard there, to get the fairy's key. She'll play a flute with bird-like tones,

'til brownies come in sight; swift as the wind they'll bring to you a key, all shiny bright. Your key, it is the practice key, and must be used each day; if you would keep it free from rust, this is the only way.

This is the key to open wide the gates of Music Land; and when you find the treasures there you'll think them simply grand. White steeds of princes you will see, all prancing on parade, with chariots of precious gold, and rich with gems inlaid. The gardens there grow fairy flowers; the birds sing all day long; the hours are filled with sweet perfume, the minutes filled with song. So now, unlock the magic gate, dance through it with the sun; and if you practice every day you're sure to have great fun.

Things in the Piano

HERE are the names of some of the tiny things, or larger things that are inside our pianos, out of sight, so we do not even know they are there. Maybe some of them are not out of sight, but we would not know what they are, even if we saw them. Fortunately, people who play the piano do not need to know anything about them, but the men who make the pianos, or player-pianos, must know about them, for they are the little things that make our pianos work and produce their lovely tone and stay in tune.

Some of these things are called bridge pins, lag screws, connecting rods, muf-

fler brackets, jacks, trap pins, nose bolts, check heads, fowel guides, back washers, agraffes, shell props, hammer shanks, repetition levers, fall-arm kickers, suspension bridges, muffler rails, plate pins, bearing bars, spools, struts, acoustic rims, pin rails, butts, capstan screws, wippens, set-off buttons, screw buttons, and a lot of others.

How many of them did you ever hear of? Who knows what any of them look like? Are you not glad that pianists only have to "play" on the piano and do not have to make the piano to play on! Perhaps you can make this list longer.

Have You Ever Heard the Bagpipes?

by E. A. G.

HAVE you ever heard anyone play the bagpipes? You are not likely to say you do not remember, or you are not sure, because the bagpipes do not sound like any other musical instrument and once heard they are usually remembered.

The bagpipe is the great Scottish instrument and through its music the Scots can be inspired to tremendous heights of courage and patriotism.

Although identified with Scotland today, the bagpipes are descended from ancient times and have been used in many parts of the world. The old Greeks and Romans are believed to have enjoyed their music. They appear on a coin of Nero, who, it is said, could play them. Perhaps he was playing the bagpipes instead of the "fiddle" while Rome was burning in the Year 64 A.D.

Bagpipes are mentioned in the Irish laws of the fifth century; the English poet, Chaucer, in the fourteenth century, mentions them in his quaint English: "a bagpipe well couth the blowe and soune." (He could blow and sound a bagpipe well.) The old minstrels are pictured playing them; they were popular in France at the court of Louis XIV in the seventeenth century; Shakespeare mentions "the drone of a Lincolnshire bagpipe."

This drone is the essential characteristic of bagpipe music and it is the feature that is best remembered. The instrument consists of four or sometimes five pipes attached to an air-tight leather bag which is filled either by blowing with the mouth or with bellows. The pipes are called the "drones," which take their name from their monotonous droning on low single tones, and the melody pipes are called "chanters" (or "chaunters"). The longest pipe is a drone about three

feet long, while the shortest is an eighteen inch melody pipe. The melody pipes are fitted with open holes for fingering and the range is nine notes. The pipes are made with reeds and this gives them their excessively nasal tone.

The pipers, as the performers are called, can easily carry the bagpipes in their arms and can walk or march while performing, so these instruments are used in military music, parades, and other out-door festivities where their strident tone is particularly suitable. Scottish Highland bagpipe music is called *piobroch* (pee-brog).

If you ever have an opportunity to hear the bagpipes, do not miss it, as it will add to your fund of musical knowledge and experience. Recordings have been made of bagpipe music and perhaps you can hear them in this way. But to get the real bagpipe effect you should hear them played by Scottish pipers wearing their kilts and full regalia!

A Musical Motor Trip Game

by Nancy D. Dunlea

Fill the incomplete song titles and stop where Mr. and Mrs. Motorist went on their motor trip. (Answer on next page.)

Mr. and Mrs. Motorist began their trip in (1) "Land," (2) "Down Where the Blossoms," because they wanted to see (3) "My Own" and (4) "the Beautiful." When they were (5) "By the River" they began to sing (6) "I'm coming, Then they drove through (7) Ol' remarking that motoring is better than (8) "Marching," as they sped through that Southern State. Their next stop was at an (9) "Home." They speeding (10) "Out Where the they passed (11) "Where the Lazy and stopped one evening for a (12) "Waltz." Turning northward they motored along (13) "By the Banks and paused for a picnic (14) By the Waters." Then (15) "Comin' Round," (16) "Where the very they turned west and finally came to the (17) "Valley singing (18) "I love."

Bach's Possessions

IN thinking of John Sebastian Bach as the great musician he was, one is apt to forget he was also an ordinary domestic man with a household. He endured the same kind of annoyances as other people and he had the same kind of possessions as could be found in other homes of his day, with the exception of his collection of nineteen musical instruments.

When he died in 1750 his estate was found to include, among many other interesting things, the following items:

One big coffee pot of silver; one big tea pot; one sugar bowl with spoons; gold ring; two dozen pewter plates; one big pewter bowl; three pairs of brass candlesticks; a brass coffee pot; a brass coffee tray; a copper kettle; two flint irons; a silver dagger; one pair of silver shoe buckles; one coat, which had been turned; twelve black leather chairs; writing desk with drawers; six tables; seven wooden bedsteads; a dresser; linen closet; a wardrobe; nineteen musical instruments; and a number of books, many of them on religious subjects.



PIPEMAJOR WILSON

feet long, while the shortest is an eighteen inch melody pipe. The melody pipes are fitted with open holes for fingering and the range is nine notes. The pipes are made with reeds and this gives them their excessively nasal tone.

The pipers, as the performers are called, can easily carry the bagpipes in

Junior Etude Contest

THE JUNIOR ETUDE will award three attractive prizes each month for the neatest best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age. Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years. Names of prize winners will appear on page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

At your name, age and class in which

Results of March Contest

In the March contest the writers were given opportunity of choosing their own topics. Winner in Class A is printed herewith. Other winners are:

Class B, Mary Jane Austin (Age 14), Virginia, who selected "Why I prefer Orchestras"; Class C, Jane Ellen Gibson (Age 9), Texas, who selected "My First Lesson."

Honorable Mention for March Essays, Selected Topics

Severly Brooks (Listening to Music), Margaret Gibson (Teaching Music), Jane Gleason (Music Everywhere), Catherine McGaughey (Gregorian Chant), Anna Armstrong (Music War and Peace), W. Lewis Line (Favor-Composer), Shirley Rebecca Erwin (Music the Ancients), Darrell Reiber, Polly Boardman, Jean Hopfenmuller, Renee May Council, Mary Therese Gregory, Patricia Indiere, Laura Branch, Lucinda Romo, Louise Gallo, Patricia Klick, Dorothea Masters, Emily Jordan, Francis Cook, Geraldine McVey, Sydney Walters, Billy Miller, Willis Thompson, Beate Lamb, Constance Royal, Marvin Ten-Florence Linn, George Sims.

Answers to Musical Motor Tour

1, Dixie Land; 2, Down Where the Cotton Blossoms; 3, My Own United States; 4, America the Beautiful; 5, By the Bend of the River; 6, I'm coming, Virginia; 7, Ol' Cal'ina; 8, Marching through Georgia; 9, Old Kentucky Home; 10, Out where the West Begins; 11, Where the Lazy Mississippi Flows; 12, Missouri Waltz; 13, By the Banks of the Abash; 14, By the Waters of Minnesota; 15, Coming Round the Mountain; 16, Where the Silvery Colorado Flows; 17, Red River Valley; 18, I Love You, California.

Letter Boxers

Replies will be forwarded to letter writers when sent in care of the JUNIOR ETUDE.

I play the piano, tonette, and bell lyra in school band. I will answer anyone who writes to me.

Jo Frances Gibson (Age 11), Alabama

DEAR JUNIOR ETUDE: Ever since the war broke out over here in the Pacific, I have valued THE ETUDE more than anything else in music.

I used to take piano lessons under Miss Helen Kelso, who may happen to be one of our subscribers before 1942. I was shocked when I heard she died in the concentration camp just before our liberation. I have tried to contact anyone who was a friend of hers. Maybe you can help me.

I wish you could persuade some of your old teachers to come to the Philippines. I'll be the first to enroll as a pupil.

My brother was a subscriber to THE ETUDE and when we are all fixed up again I may subscribe in exchange of him.

From your friend,
Ella Fianza, Philippine Islands

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any-one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of June. Results in September. Contestants may select their own essay topic again this month.

Music in Relation to the Athlete

(Prize winner in Class A)

When a boy of high school age begins to think of what activities he should try for, his first thought is either of sports, band or orchestra. It is the opinion of many high school students that to be in the band or orchestra one must be very talented. This is not true. The average boy makes a fairly good musician.

It has been proven in many schools that both sports and music can be combined and the results are very favorable. I am speaking from experience. It is my opinion that the high school student who plays in the band or orchestra is a happier one than the student who takes no part in musical activities. A boy can be educated in the finer things of life and appreciate them and can also take part in high school sports.

Preston Sulf (Age 15),
Arizona.

Answers to Quiz

1, Handel; 2, Latin; 3, a mechanical instrument that can be adjusted to tick at various speeds; used for verifying tempo directions or keeping steady time; 4, A, C-sharp, E, G; 5, Rossini; 6, two; 7, Artur; 8, much less motion; 9, six; 10, putting a mute in it to make the tone softer.

N.B.—Answer to Question 4 in April Quiz should read d, f, a-flat, c-flat.

DEAR JUNIOR ETUDE:

I am in the fourth grade music book and I also take lessons from THE ETUDE music. I love music very much and hope to go to a college of music. I would love to receive letters from some one who also enjoys music very much.

From your friend,
Jeanne Brady (Age 11),
Iowa

Arion Henry Menefee
(12), Texas

Darlyn Jackson (9),
Mo.



Margaret Dee

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THE COVER FOR THIS MONTH—The fine action photograph of the Polish-American pianist, Artur Rubinstein, which appears on the cover of *THE ETUDE* for this month, shows the extremely successful virtuoso in one of his characteristic positions at the keyboard. Bearing the same patronymic as that of Anton Rubinstein (1829-1894), he is not in any way related to his Russian predecessor. The two men represent two eras of piano playing literally a century apart.

Anton Rubinstein's fame was so great that it was inevitable that Artur Rubinstein's debut should have been very difficult.

Unfortunately for the world, no adequate phonograph records exist of the performances of Anton Rubinstein or Liszt, and, therefore, there is no basis of comparison of the performances of the pianists of 1860 and those of 1948, eighty-eight years apart. Critics of piano playing do feel, however, that the art has advanced in many ways, and that if the pianists of the former era were to return, they would be greatly surprised, if not amazed, with the virtuosity of today.

In this same issue is an exceptionally informative interview with Mr. Artur Rubinstein, "How Can I Become a Pianist," secured by Miss Rose Heylbut.

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

June, 1948

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IVOR PETERSON'S PIANO ACCORDION BOOK—One of the eminent accordion artists of the present day is Ivor Peterson. A native of Sweden, he settled in Boston as a young man and soon won recognition in modern music circles by his skillful performances. Victor recordings of his solos bear witness to his ability. His excellent background in harmony, theory, and counterpoint amply him for his work in composition.

Mr. Peterson's new book contains following well-known music arrangements: the accordion: Brahms' *Hungarian Dance No. 5*; *Two Guitars*, a Russian folk song; *Invitation to the Dance*, by Weber; Themes from "Lustspiel Overture" by Kéler-Béla; *Sounds from the Viennese Woods*, by Strauss; Rubinstein's *Melody in F*; and Theme from "Symphonie Pathétique," by Tchaikowsky. There is a good balance between the arrangements and Mr. Peterson's original compositions which include the popular *Waltz Continental*. The variety and contrast found in these medium grade recreation numbers furnish satisfying material to make this book a valuable addition to every accordion player's music library.

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GEMS FROM GILBERT AND SULLIVAN, Arranged for Piano by Ella Ketterer—These refreshing favorites arranged for third grade by a keyboard star of the famous First Piano Quartet. The contents of twenty-five numbers include *A Wand'ring Minstrel*; *The Flowers that Bloom in the Spring*; *Tit-Willow*; *We Sail the Ocean Blue*, and *I am a Little Buttercup*. Words are included with a part of each number.

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LITTLE RHYMES TO SING AND PLAY, For Piano, by Mildred Hofstad—Modern educational trends constantly reveal that music is more and more coming an essential part of the school program. This is especially true of pre-school years. Teachers and parents will welcome Miss Hofstad's new book of nursery songs and familiar melodies. It is an excellent collection for singing activities. As early keyboard work it will stimulate the children, since the simple note tunes are cleverly adapted to the five-finger position for each hand.

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MUSIC MADE EASY, A Work Book for Mara Ville—The grade school teacher as well as the piano teacher will find this book a teaching aid in presenting the elementary fundamentals of music. The work introduces symbols, rhythm, accents, ties, slurs, and tetrachords. Besides drill material presented in an attractive way, there are matching tests, true-false tests, and other projects which interest the pupil in friendly competition. Clever poetry and illustrations play a part in holding the child's interest. Here is a "must" which progressive teachers will not want to overlook.

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USA'S FAMOUS MARCHES, Adapted for School Bands—Directors of school bands have waited a long time for a book such as this! It contains twelve of the most famous marches, simplified for school use by Samuel Laudenslager, a bandman who knows well the limitations of the average high school player.

The marches included are *The Stars and Stripes Forever*, *Semper Fidelis*, *Berty Bell*, *Washington Post*, *El Capitan*, *The Thunderer*, *King Cotton*, *High School Cadets*, *Manhattan Beach*, *The Victrola Eagle*, *Hands Across the Sea*, and *Fairest of the Fair*. Never before has it been possible, due to copyright restrictions, for one publisher to offer such an array of marches from the pen of John Philip Sousa.

The instrumentation includes thirty-seven books, as follows: D-flat Piccolo, C Piccolo, 1st C Flute, 2nd C Flute, 1st and 2nd Oboes, 1st and 2nd Bassoons, E-flat Clarinet, Solo or 1st B-flat Clarinet, 2nd B-flat Clarinet, 3rd B-flat Clarinet, E-flat Alto Clarinet, B-flat Bass Clarinet, B-flat Soprano Saxophone, 1st E-flat Alto Saxophone, 2nd E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, B-flat Bass Saxophone (treble clef), Solo B-flat Cornet, 1st B-flat Cornet, 2nd B-flat Cornet, 3rd B-flat Cornet, 1st and 2nd Horns in F, 3rd and 4th Horns in F, 1st and 2nd E-flat Altos, 3rd and 4th E-flat Altos, 1st and 2nd Trombones (bass clef), 1st and 2nd Trombones (treble clef), 3rd Trombone (bass clef), 4th Trombone (treble clef), Baritone (bass clef), Baritone (treble clef), Tuba, String Bass, Drums, Timpani, and Conductor's Score.

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MORE ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, for Young Pianists, by Grace Elizabeth Robinson, Musical Arrangements by Louise E. Stairs—This book brings to young players the lives of ten composers, interestingly told in story form, and introduces at appropriate places arrangements of their famous compositions in grades one and two. Readers of *THE ETUDE* are familiar with Mrs. Stairs' pieces for children, and these arrangements again bear witness to her ability. The ten composers included are Rubinstein, Chaminade, Grieg, Sibelius, Saint-Saëns, Liszt, Strauss, Tchaikowsky, Dvorák, and Gounod.

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KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—This book presents its subject, chord by chord, in piano notation rather than in the familiar four-part voice writing. Twenty-seven lessons cover the essentials to a secure foundation, including *Tonic-Dominant Patterns*; *Non-Harmonic Tones*; *Subdominant*; *Supertonic*; *Cadence Formulas*; *Borrowed Seventh Chords*; *Tonic Seventh*; *Submediant*; *Diminished Seventh*, and *Modulation*. Many examples from works by Beethoven, Chopin, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi, and Weber are shown.

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MY EVERYDAY HYMN BOOK, For Piano, by Ada Richter—Almost every child likes to "play-pretend" school or church, but the fun fades when the music is too difficult for young fingers. Mrs. Richter's simplified arrangements are so cleverly done that one hardly notices the absence of intricate chords and progressions. Her new hymn book contains many familiar tunes for all occasions, and children will be delighted with this sequel to *MY OWN HYMN BOOK*. *Sweet Hour of Prayer* and *Softly and Tenderly Jesus Is Calling* are two of the numbers to be found in this collection which can be used for teaching as well as recreational playing.

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EIGHTEEN ETUDES FOR STUDY AND STYLE, For Piano, by William Scher—This volume of attractively titled pieces will delight the young second-grade student. Each study is devoted to a particular technical problem such as: legato, staccato, double thirds, the trill, rhythmic precision, alternating hands, syncopation, left hand scale passages, arpeggios and chords, rotary hand motion, cross hands, and repeated notes.

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NOAH AND THE ARK, A Story with Music for Piano, by Ada Richter—This well-known Bible story gives Mrs. Richter rare opportunity for musical description and attractive tunes in the early grades. Texts are given with the music, and students also will enjoy coloring the line drawing illustrations.

As a complete unit, *NOAH AND THE ARK* will serve splendidly as recital fare. The connecting story can be read by the teacher or an older student.

Single copies of this publication may be reserved now at the special Advance of Publication Cash Price, 35 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—American music lovers, everywhere, especially piano players will be delighted to know about the new book published this month. During the period it has been offered at the special advance of publication price many orders were received, some accompanied by notes of appreciation to the publishers for gathering under one cover so fine a collection of American marches. The special price is now withdrawn and copies may be had for examination. *Sousa's Famous Marches, Arranged for Piano by Henry Levine*, is a book containing twelve of the most popular marches, including *Stars and Stripes Forever*, *El Capitan*, *Semper Fidelis*, *Washington Post*, etc. Playable arrangements in grades 3 and 4. Price, \$1.25.

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The World of Music

(Continued from Page 337)

student in composition of Ernest Bacon, has won the award of one hundred dollars in a competition sponsored by The Church of the Ascension, New York City, for an original cantata suitable for Ascension Day. The work, which will be published by the H. W. Gray Co., was sung for the first time on May 6, at the Church of the Ascension, under the direction of Vernon de Tar, organist and choirmaster.

The Organ Institute announces its second summer session at Phillips Academy, Andover, Massachusetts, July 19 to August 14. Included on the faculty will be Arthur Howes, Arthur Poister, Carl Weinrich, and Ernest White, each of whom will conduct master classes daily and give two public recitals. Students will have the opportunity of playing the old Boston Music Hall organ, now located at Methuen.

The Choir Invisible

CARL FOWLER PRICE, composer of more than two hundred hymn tunes, and co-founder of the Hymn Society of America, died April 12, in New York City. He was a retired insurance broker, and an authority on hymnology.

MRS. LILLY DORN HERTZ, widow of Dr. Alfred Hertz, for many years conductor of the San Francisco Symphony Orchestra, and herself an opera and concert singer, died April 4, in Guadalajara, Mexico.

CLARENCE C. CAPPEL, Manager of the Baltimore Symphony Orchestra, and of the United States Marine Band, and operator of his own concert bureau in Baltimore, died in that city on April 16, aged sixty-one. Much of his early experience as an impresario was gained by conducting and managing a six-piece Chautauqua orchestra.

MANUEL M. PONCE, noted Mexican composer and pianist, widely known for his semi-classic song, *Estrellita*, died April 24 in Mexico City. Only last year he was the winner of the Mexican Arts and Sciences annual award of 20,000 pesos (\$4,000), established by President Miguel Aleman. For two years he directed the Mexican National Symphony.

Competitions

THE SECOND ANNUAL Composition Contest sponsored by The Friends of Harvey Gaul is announced. A prize of two hundred dollars, plus guaranteed publication, will be awarded for the best choral work for mixed voices. The closing date of the contest is September 1, 1948; and all details may be secured from The Friends of Harvey Gaul Contest, Ferdinand Fillion, Chairman, 6300 Fifth Avenue, Pittsburgh 6, Pennsylvania.

AN AWARD of one hundred dollars and guaranteed publication is offered by The H. W. Gray Company, Inc., under the auspices of the American Guild of Organists, to the composer of the best anthem submitted by any musician residing in the United States or Canada. The

text, which must be in English, may be selected by the composer. The closing date is January 1, 1949; and full details may be secured from the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

THE ERNEST BLOCH AWARD of the United Temple Chorus, is conducting Fifth Annual Competition for the new work for Women's Chorus based on text taken from, or related to the Testament. The award is for one hundred and fifty dollars and publication by Fischer, Inc. The closing date is October 15; and all details may be secured from United Temple Chorus, The Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

A PRIZE of \$1,000.00 is offered by Roy Merrill for the best new one-act opera in English in which the baritone wins the girl. The only rules governing the contest are that the heroine must be won by baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

The Concert Hall in Your Home

(Continued from Page 348)

Handel: the Messiah; Elsie Sudd (soprano), Marjorie Thomas (contralto), Heddle Nash (tenor), Thomas Anthony (bass), the Luton Choral Society and Special Choir, the Royal Harmonic Orchestra, Sir Thomas Beecham, conductor. Victor 1194/95.

On the opening record face, Sir Thomas talks about the oratorio and its performance. What he has to say reveals a searching study of Handel's music, remembering his words while listening to the performance, one understands his is the more imaginative treatment of the music. Though the Sargent direction last year was better recorded, the present set is tonally clean and well balanced. There is an intimate quality which is especially suitable to the dramatic aspects of the score. The contrasts are effectively contrived and four singers capable performers. This which contains every note which Handel wrote, may well become the criterion by which future performances of the work are judged. It is inspired music-making.

Menotti: The Telephone and The Medium; Evelyn Keller, Marie Power, Frank Rogier, and others, with orchestra conducted by Emanuel Balas. Columbia set 726.

These two operas have already made music history, having played repeatedly to capacity audiences in New York. They prove that opera in English can be effectively realized, for the more one listens to these scores the more one is impressed with Menotti's skill for synchronization of sound to word. "The Telephone opera-buffe, a captivating and amusing piece. "The Medium" is melodramatic, moving and absorbing tragedy. The singers, long associated with the works, are excellent throughout. Marie Powers as the Medium, is memorable, and Miss Evelyn Keller, as her daughter, is wholly sympathetic. The effectiveness of the recording can be credited to them.

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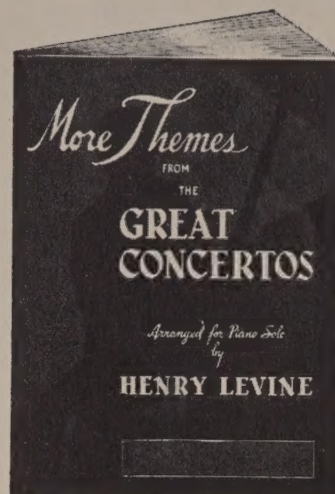
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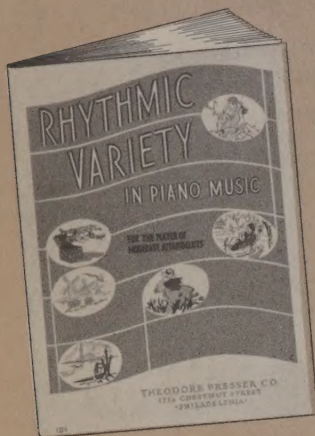
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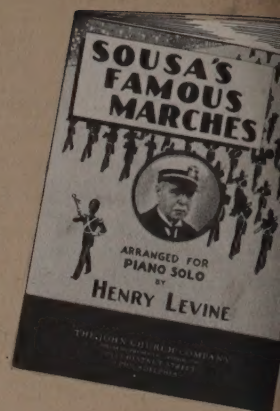
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